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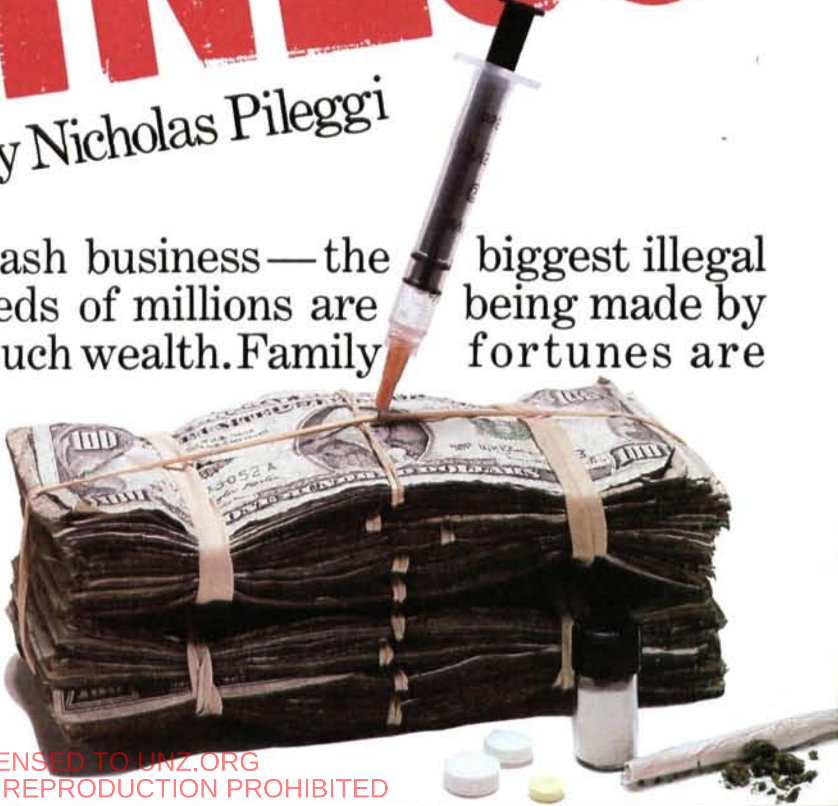
Apartners: How to Not Quite Live Together

Seymour Britchky Eats to the Broadway Beat

NEW YORK®

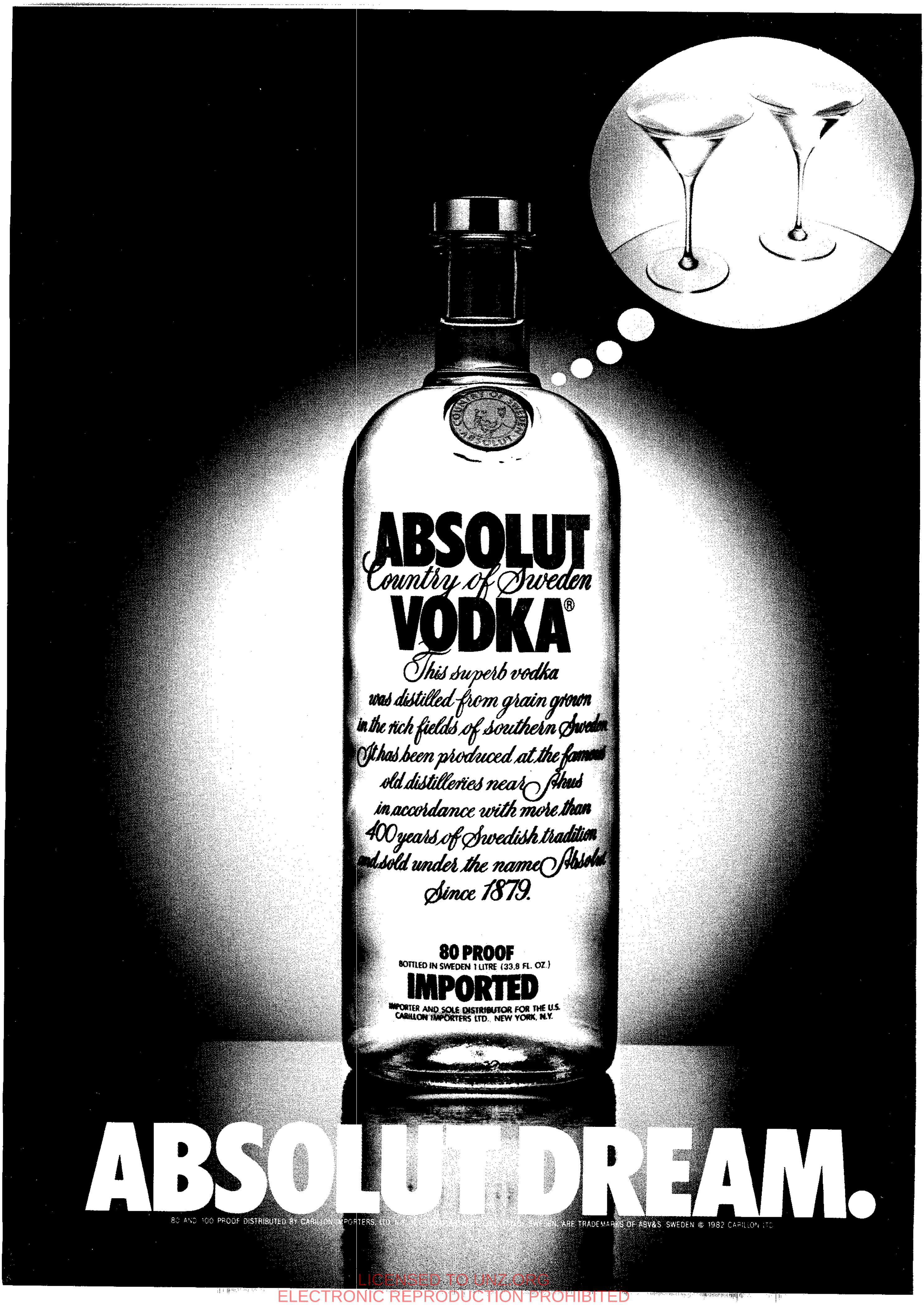
There's no business like DRUG BUSINESS

By Nicholas Pileggi



Dope is New York's hottest cash business—the biggest illegal enterprise in the city. Hundreds of millions are being made by people who never dreamed of such wealth. Family fortunes are being amassed. No longer the province solely of aging mobsters with French Connections, the city's drug business has exploded with

(continued on page 38)



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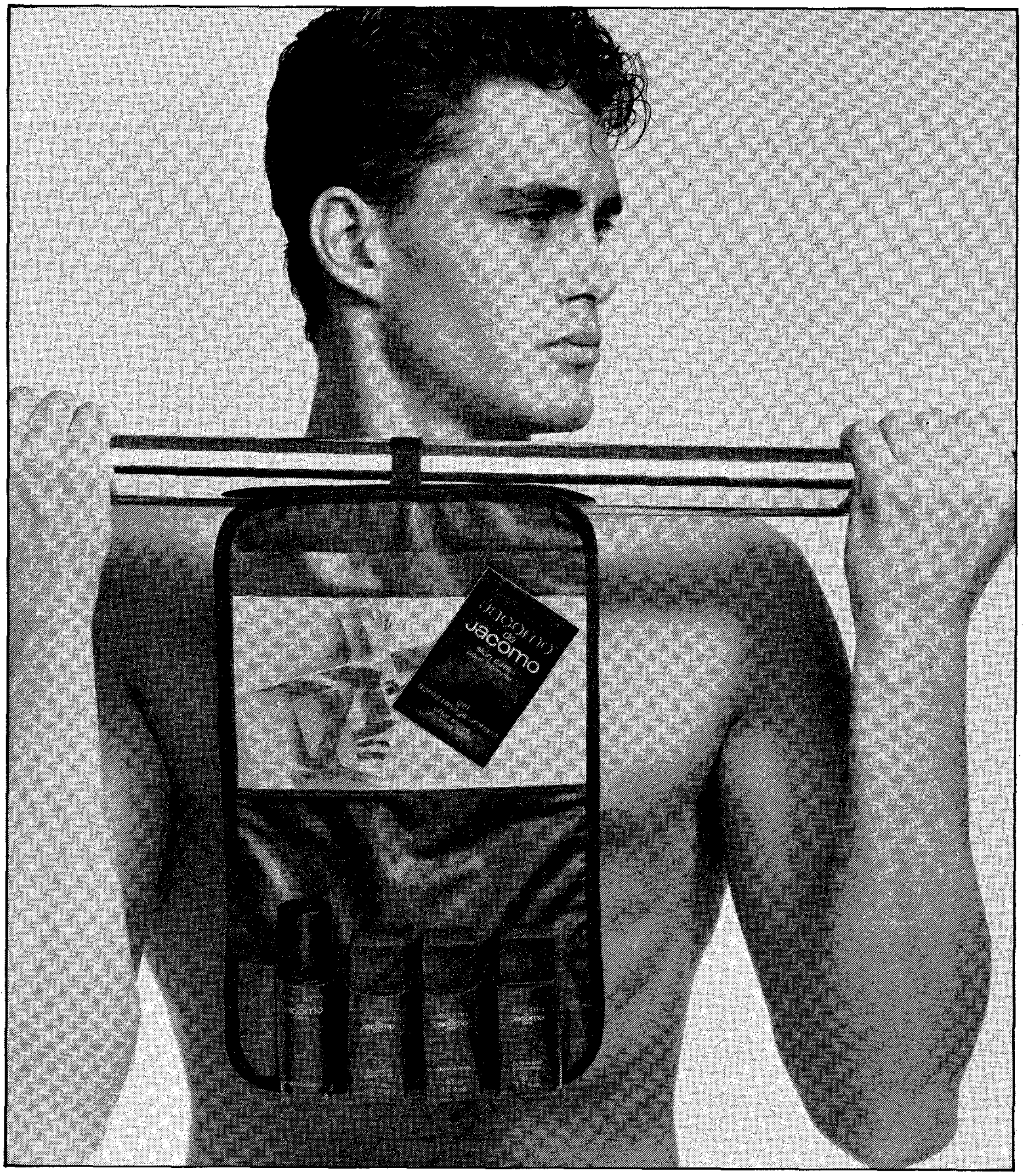

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"And not long ago this phenomenal cat produced seven kittens right out of a hat!"

—*T.S. Eliot*

The hottest whiskers on Broadway this season belong to characters with such names as Griddlebones, Skimbleshanks and Rum Tum Tugger. They're the cats in *Cats*, a smash-hit musical inspired by T.S. Eliot's light-verse classic about his favorite animal. The show is freshly imported from London, and audiences are lapping it up.

People was intrigued with the idea of a musical set in a junkyard and a cast that slinks, prowls, hisses and tunefully caterwauls. But these are, after all, anthropomorphic cats, and instead of having only nine lives, they look as if they mean to go on forever.

People trust People pounce on what's new a what's hot, to provide a go look at what everybody's ta ing about and wanting to s human and otherwise. It's other likely reason People w once again named a finalist the National Magazine Awar this year both for Reporti and for General Excellence.

People weekly

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Photo of Timothy Scott as Mr. Mistoffolees by Martha Sv

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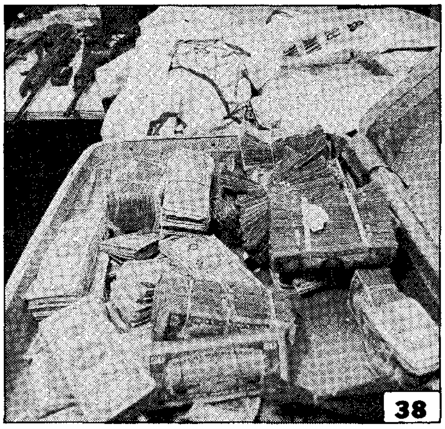
There's No Business Like Drug Business

By Nicholas Pileggi

Dope is New York's hottest cash business—the biggest illegal enterprise in the city. Signs of drug lucre are everywhere, from the $45,000 Mercedes sports cars parked by Harlem playgrounds to the glossy restaurants fueled by drug profits. For workers in the drug trade, the business has stayed comfortably recession-proof. For kingpins, the main problem is disposing of millions of dollars in small bills. Officials estimate that drugs here are a $45-billion cash business—one that's eating away at the city.



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By Seymour Britchky

So that you will make no missteps should you wish to fortify yourself before the show, Britchky fearlessly samples the fare at eight theater-district restaurants—and gives them mixed reviews.

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By Anna Wintour

Now that winter is upon us, here is sun dressing for those who can flee to balmier climes. Think pink.

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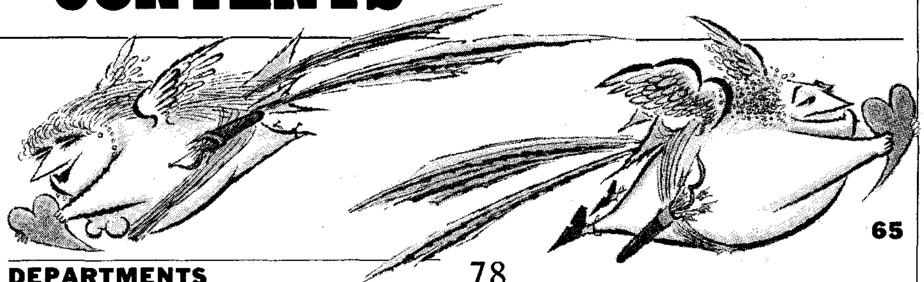
Apartners

By Phyllis B. Grodsky and Arthur Weinberger

They love each other, and consider themselves couples, but they don't quite live together and have no plans to. They say they have the best of both worlds: attachment and separation, union and independence. It's a life-style that seems particularly suited to our times, when one-night stands are unsatisfying but marriage, or even living together, is too demanding. Apartnerships provide an alternative, one that is being chosen by more and more New Yorkers.



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With both the city and state in fiscal trouble, some priorities may be reordered.

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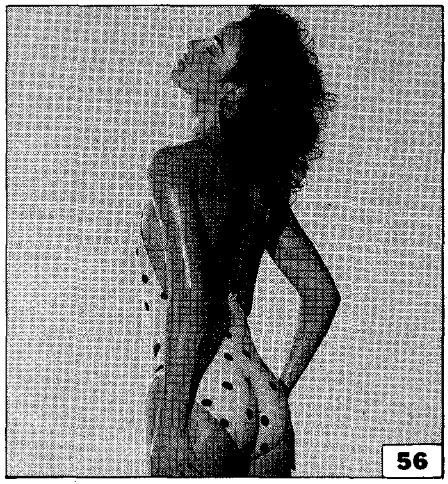

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Cover: Photograph by Aaron Rezny.

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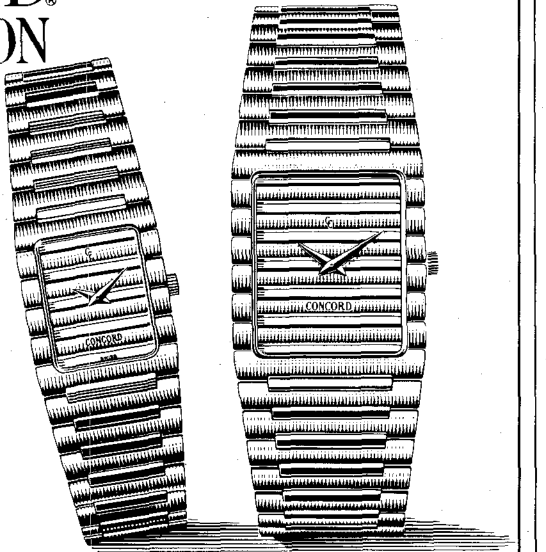

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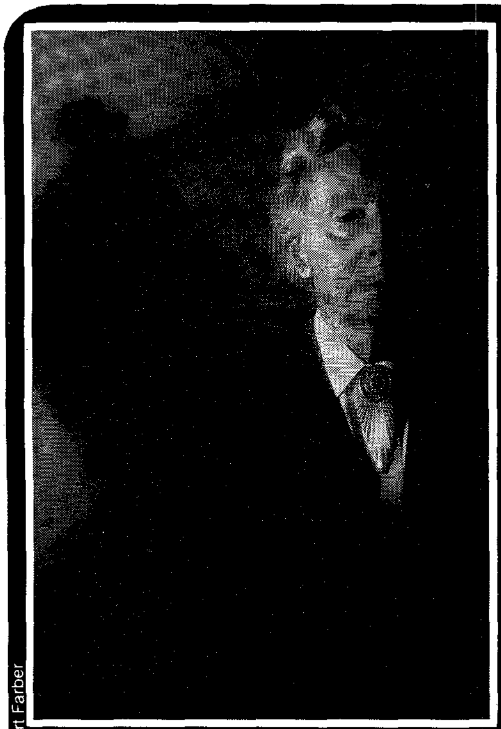

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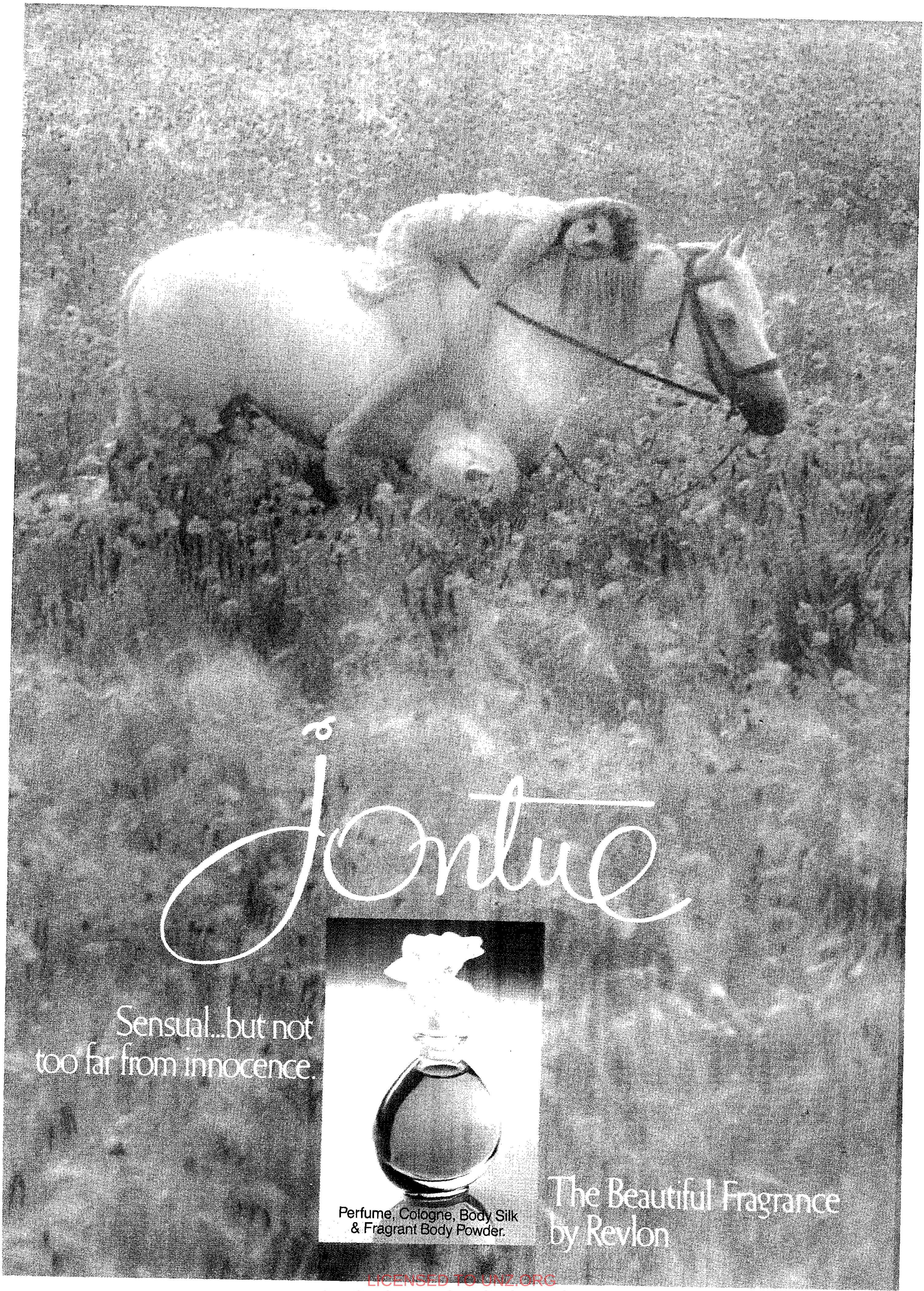
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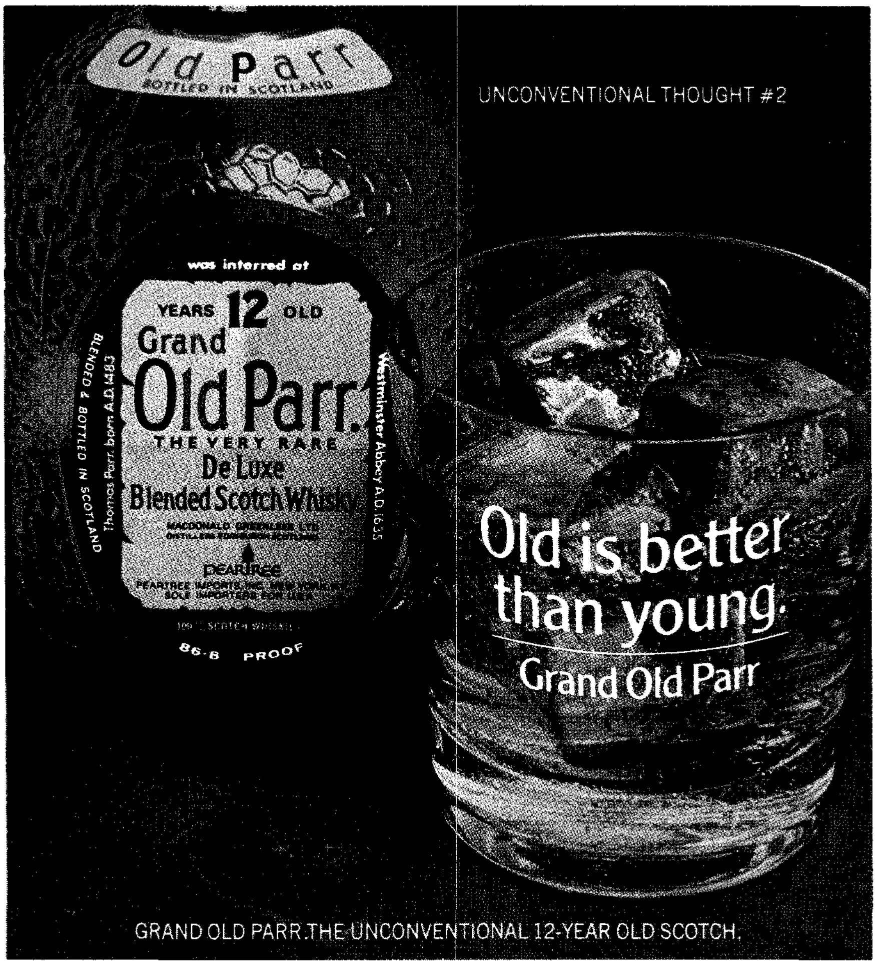
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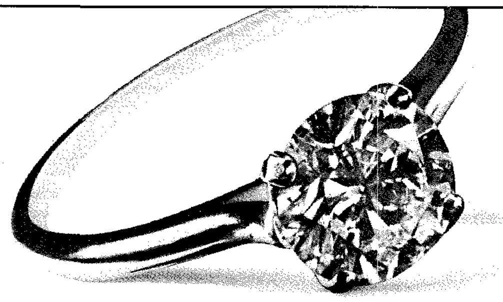

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LETTERS

Irish Ayes, and Nays

RE "THE PATRIOT GAME" [BY SHANA Alexander, November 22]: It's been said that on Saint Patrick's Day everyone's Irish, and indeed the occasion seems to graciously include every race and creed. But comes that time, all too often, when the media and merrymakers take off their green hats and turn deaf ears and blind eyes to British tyranny in Ireland. It was welcome and timely to read Shana Alexander's fine report on five patriots who are dedicated to what someday may also be the land of the free, but most surely is the home of the brave.

Susan Murphy
Manhattan

THE UNDERSTANDABLE, IF MISGUIDED, verdict of the jury highlights the effect of Irish-American patriotism today. The popular and romantic Irish Republic patriotism stems from the historical heroic struggle for freedom from a long and brutal occupation of Ireland.

Yesterday's political folly in the partition of Ireland requires today's peaceful, God-guided solutions, not evil terrorist atrocities in the name of patriotism. While Britain must accept blame in part and its reluctant presence in Northern Ireland is passive, Irish patriots run the risk that their blaming of today's British will be akin to the blame today's generation of white Americans inherits for past generations' enslavement of their black brothers and sisters.

As a citizen of the Irish Republic now living in America, I implore our patriots here to see that the real obstacle to a united Ireland is the obstinacy and militancy of a relatively small group of fanatical activists, Irish born and bred, serving in name but not spirit under both Protestant and Roman Catholic labels. May God's will, not theirs, be done for all Ireland!

Alan FitzGerald
Manhattan

IF SHANA ALEXANDER WANTS TO PLAY the Patriot Game, she should at least get her facts straight. It's Fenian, not Feinan. Bloody Sunday was in 1972, not 1967; 13 people were killed, not 27. Also, her comments about Judge Joseph McLaughlin are demeaning and offensive. She turns a widely respected legal scholar—a man whose appointment to the federal bench was universally applauded—into an updated caricature of

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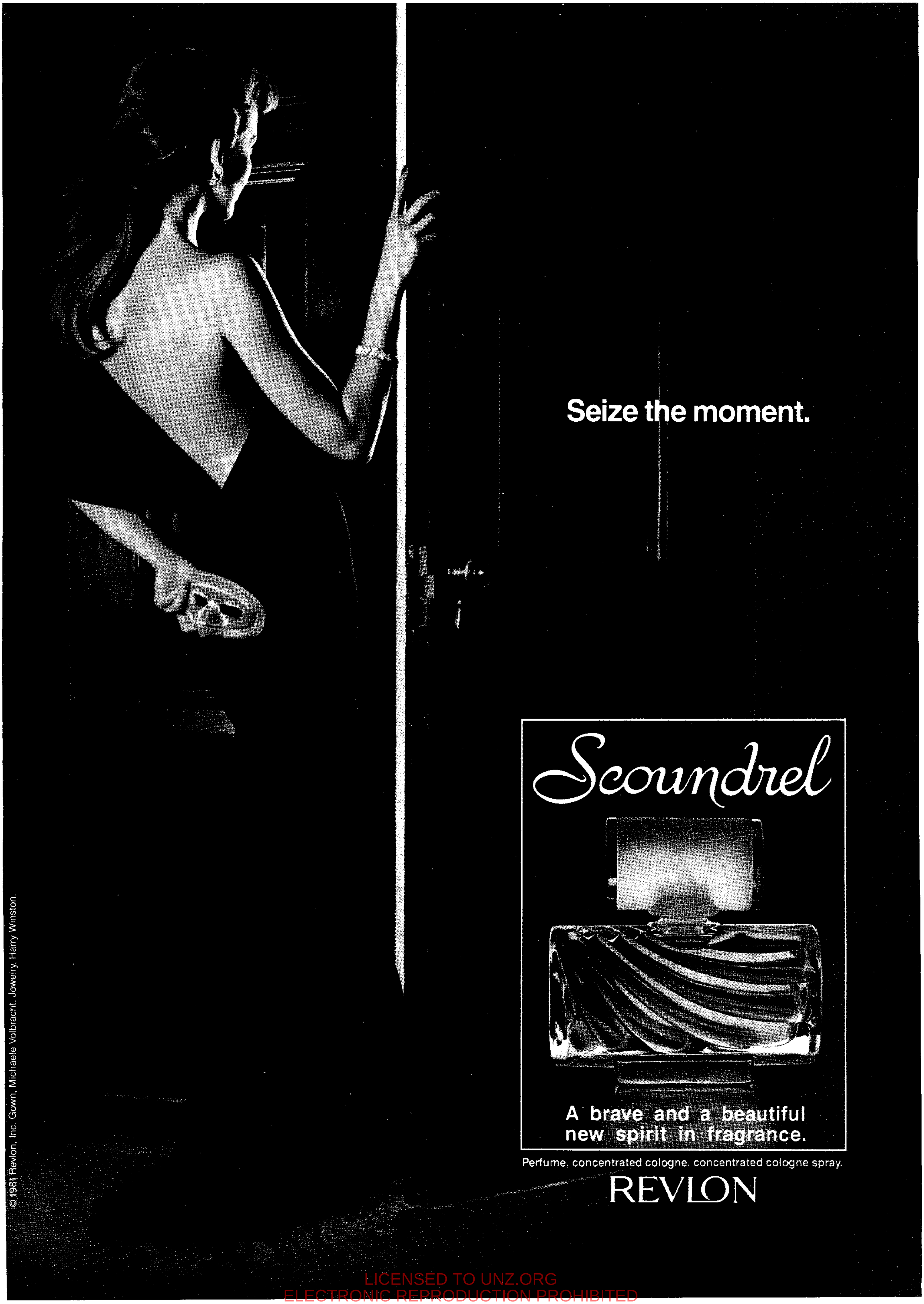

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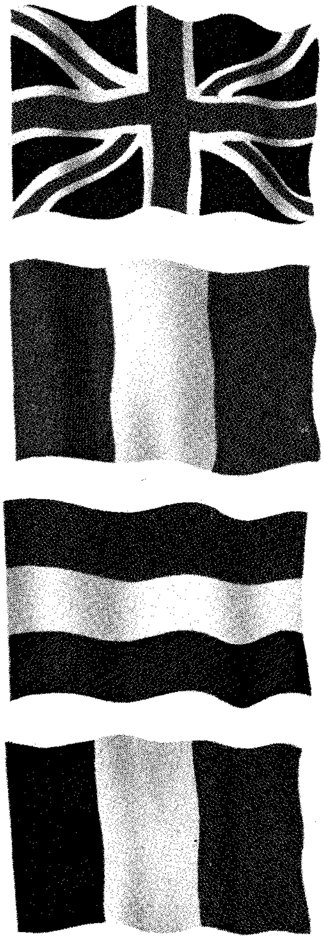

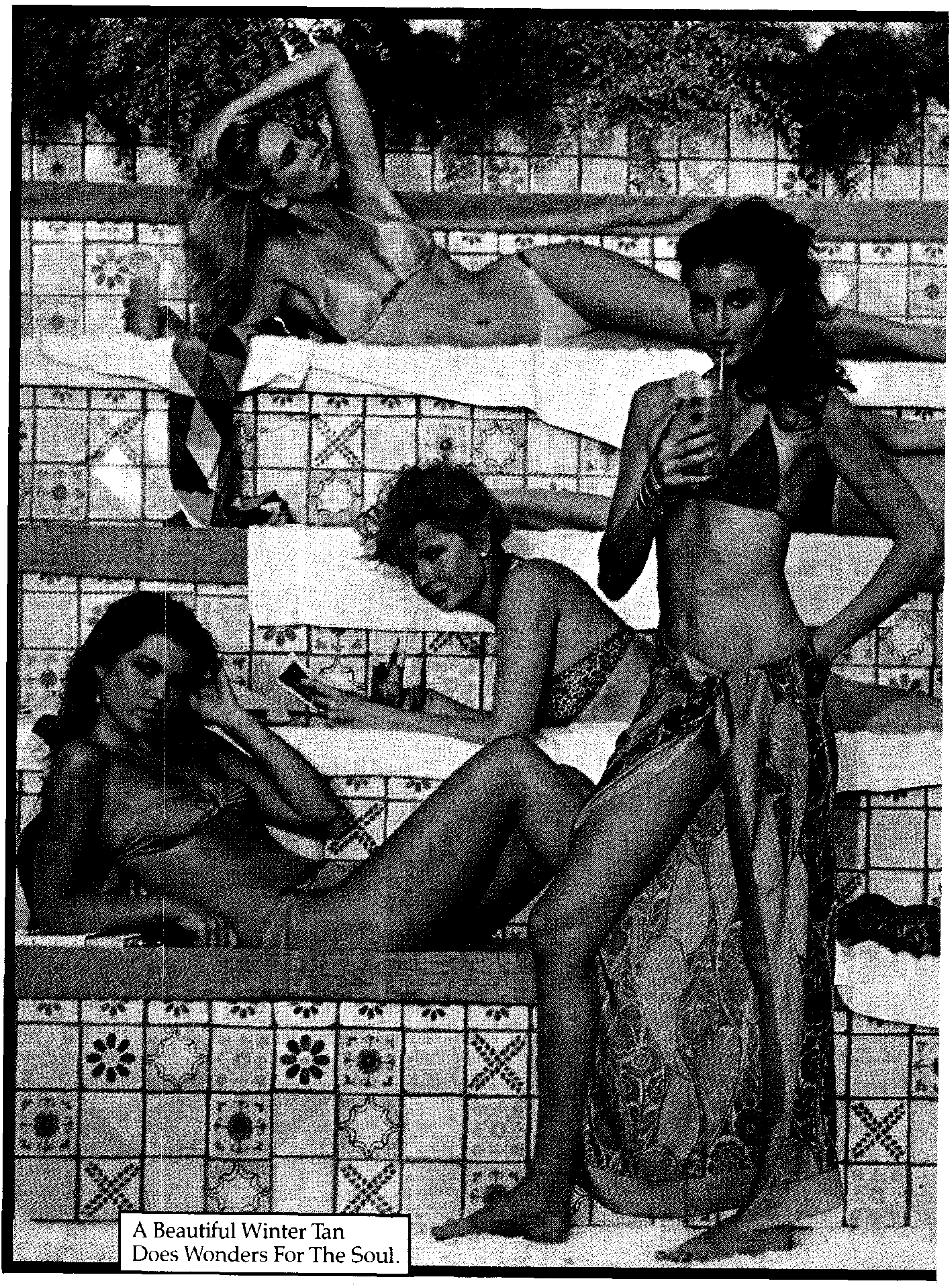

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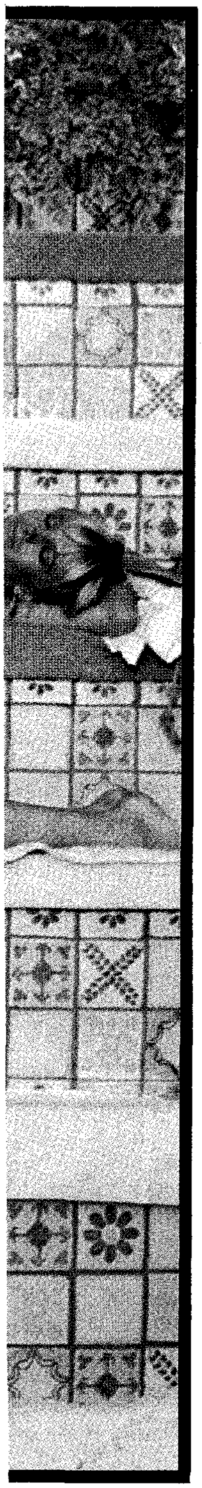

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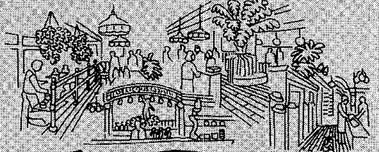

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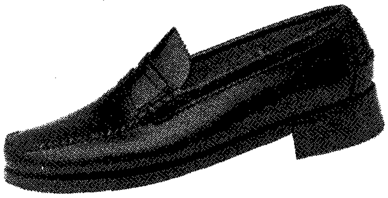

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Paddy, the stage Irishman, a "ruddy and agreeable" nonentity whose role in the I.R.A. gunrunning trial is to be inferred, I suppose, from the fact that "he is himself Irish-American." You know those Paddys. Thick as thieves.

Peter A. Quinn
Manhattan

WHY SHOULD IT COME AS A SURPRISE that the C.I.A. may have helped supply arms to the I.R.A.? I thought that this country was all about ending colonialism wherever it reared its ugly head. If the C.I.A. is not aiding the I.R.A., then we surely have forgotten the ideals on which we came into being.

Paul Stone
Garden City, N.Y.

Bell Tower

"TOWER OF POWER" [BY CRAIG UNGER, November 15 and 22] was one of the most interesting and in-depth articles I have read in a long time. I do not remember taking the time to write any magazine before, but felt that Mr. Unger deserved the credit.

Max Bock
Douglaston, N.Y.

Sun Spot

BARBARA COSTIKYAN DID A SPLENDID job of capturing the distinctive flavors of eight Caribbean islands ["Island Travel," November 15], but I'd like to offer a PS. It's a shame to visit Haiti without taking the three-and-a-half-hour drive from Port-au-Prince to Cap-Haitien, on the north coast, where one can still see the remains of the fortress built by Christopher Columbus in December 1492.

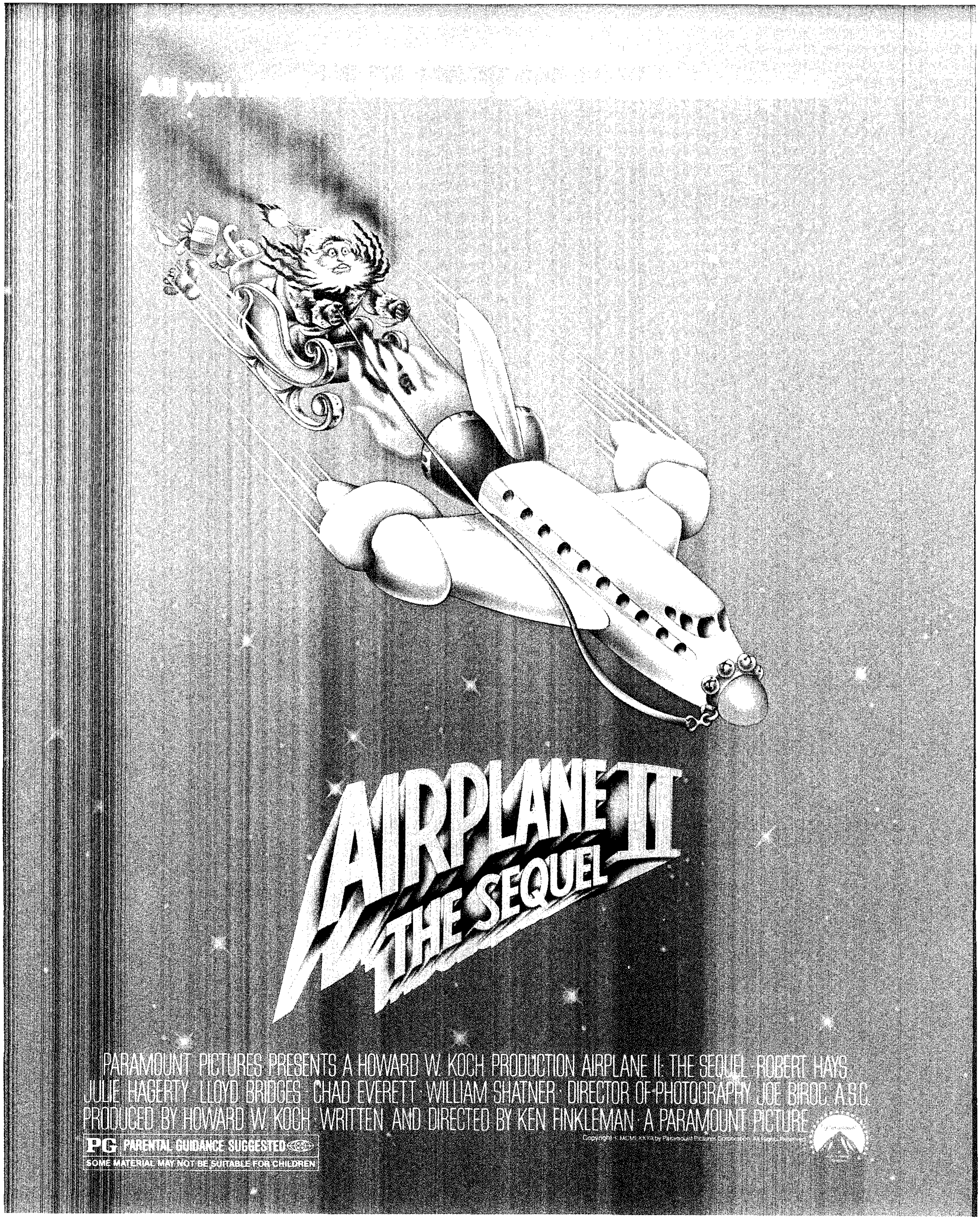
An unforgettable experience is the trip up to La Citadelle, a huge fortress—atop a 3,000-foot peak—built by King Henri Christophe from 1803 to 1813. It's reached by a jouncy half-hour ride in a jeep, followed by about two miles by horseback on a good trail.

Cap-Haitien is quiet, colorful, friendly, crime-free. A couple of miles out of town, over a sinuous mountain road, is a charming hotel called Cormier Plage. Under some of the biggest almond trees in the West Indies, right on the beach, with excellent food, it's a delightful out-of-the-way spot.

J. Porter Henry Jr.
Pelham, N.Y.

Charity Begins at Home

AS YOUR EXCELLENT ARTICLE "FOOD FOR Thought" ["Cityside," by Gael Greene, November 22] points out, hunger and malnutrition are two major problems facing New York City's elderly in proportions far greater than most of us realize. Of even greater magnitude is the problem of loneliness. Many of our city's elderly are unable to leave their apartments, for reasons of health, fear, or



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depression. Many go all week without seeing another human being; they are virtually prisoners in their own homes.

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Within the past two years we have helped to establish similar programs in other Manhattan communities. All of our programs need more volunteers, particularly during the winter, which is the most difficult season for the elderly. We will also be glad to help people of other communities who would like to start a program. For more information, please call us at 255-5016.

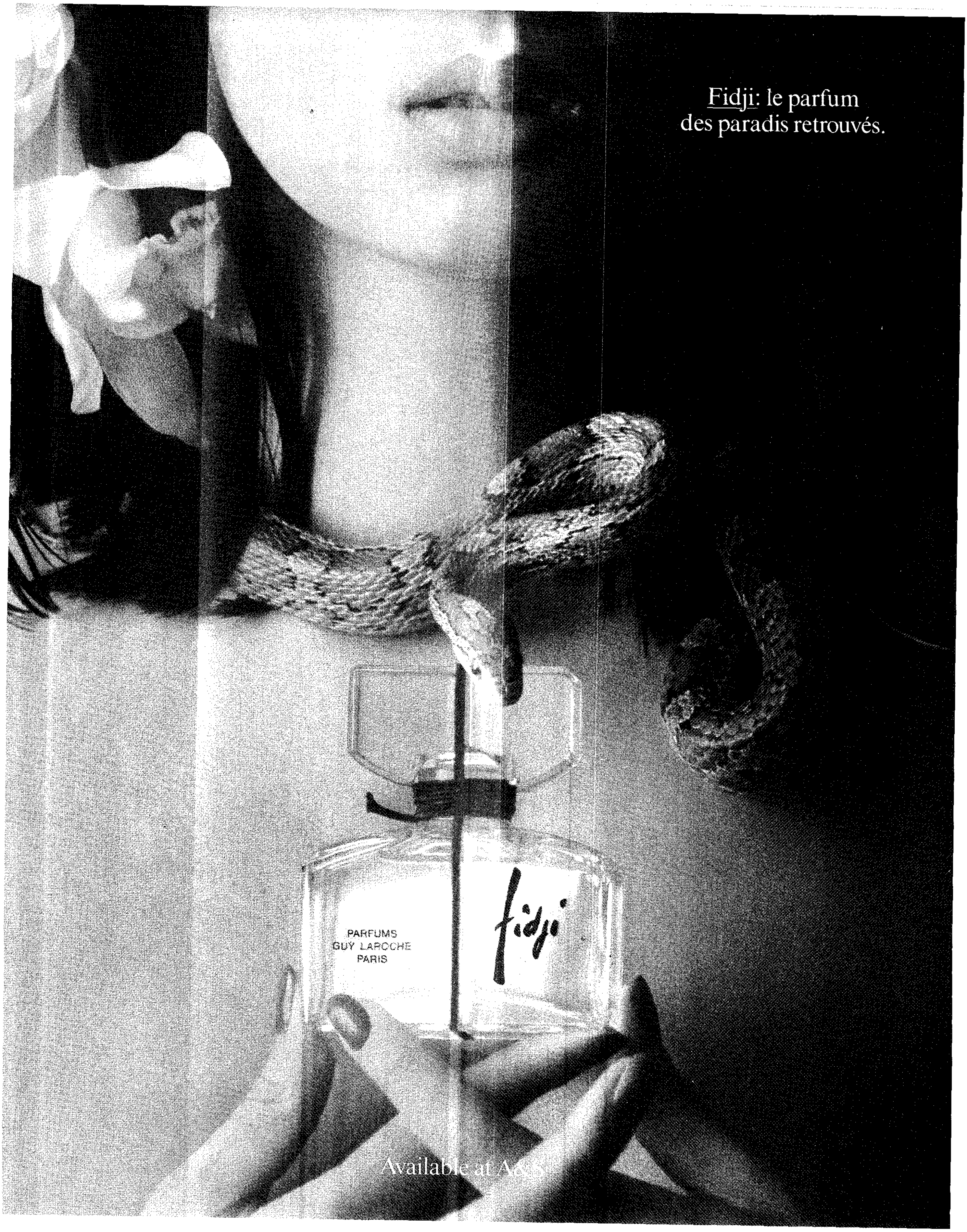
Laura Scharf
Community Development Program
Village Visiting Neighbors, Inc.
Manhattan

I AM THE AUTHOR OF LAST YEAR'S NEW York *Times* letter Ms. Greene refers to, which focused on the lack of corporate response from 85 food companies to our plea for Christmas donations. Because of the generous public support generated by the publicity, the Isaacs Center and Meals on Wheels programs citywide have been able to expand and upgrade their services. Our center now serves weekend meals and brings homebound seniors out into the world again. We have all learned that New Yorkers are extremely loving and caring.

Amidst all this goodwill, however, some simple facts should not be overlooked. We are concerned about our ability to sustain private support for the daily needs of our clients. Our contract with the New York City Department for the Aging allows us to serve 215 homebound seniors in our service area (East Side, 59th to 106th Street). Yet within these same borders there are 3,200 homebound seniors in need of this service. We are serving a mere 7 percent.

Many of these homebound senior citizens are former members of America's work force—perhaps confined to a wheelchair or blind, but with our help able to stay out of a nursing home. They struggle to survive on annual incomes of $4,000. Their old-age benefits don't begin to meet 1982 needs. For them, the president's "safety net" is a sticky web with gaping holes. We're working for the homebound, too, and we commend your coverage of the needs of New York's forgotten people.

Carol Tweedy
Executive director, Stanley M. Isaacs
Neighborhood Center, Inc.
Manhattan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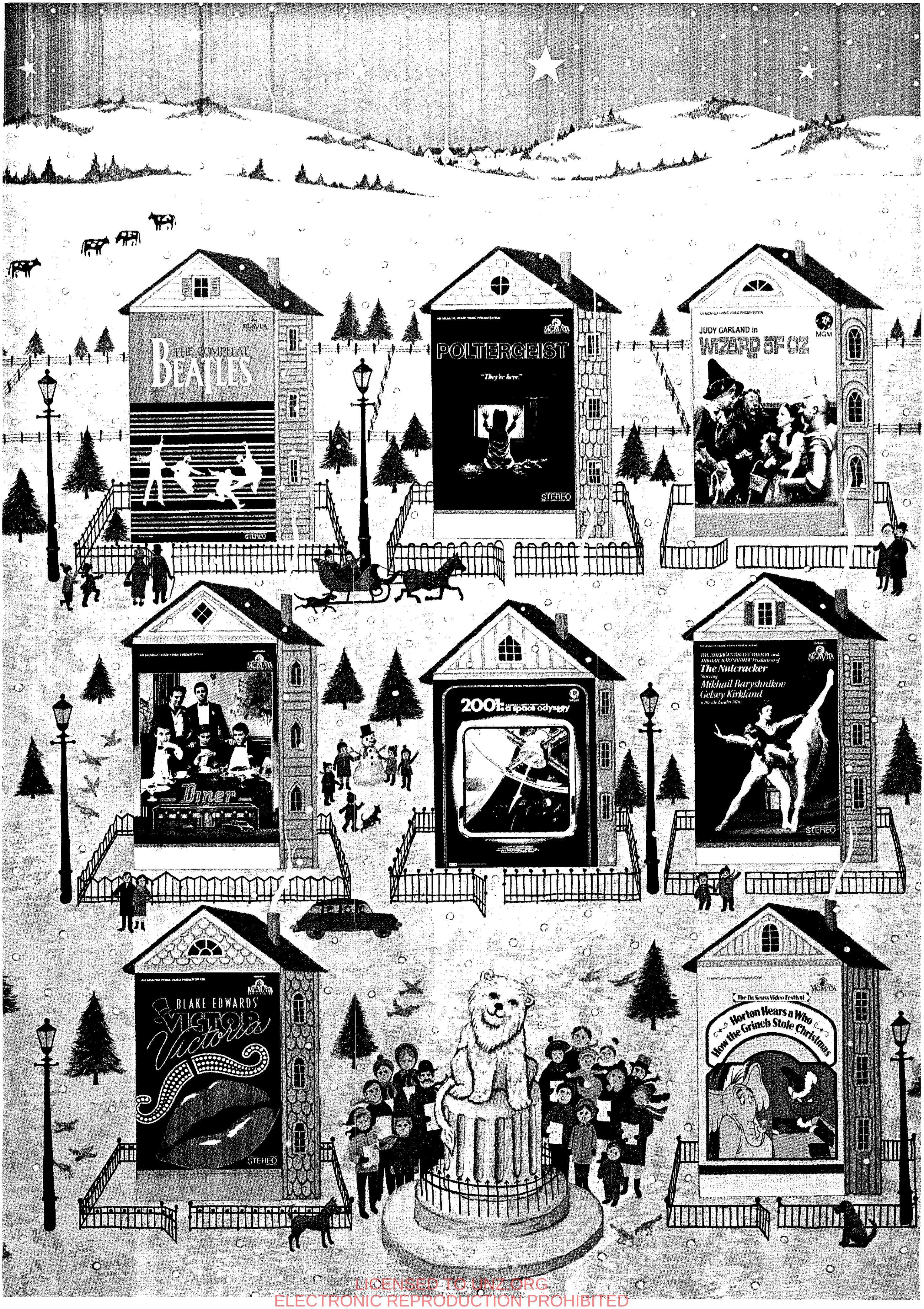
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INTELLIGENCER

Reagans Getting Down-Under Hats

WHILE AMERICA'S DIPLOMATS in Australia are keeping an eye on the precarious situation of J. Malcolm Fraser's government, the United States ambassador, Robert Nesen, and members of his staff have been shopping for Christmas presents for Ronald and Nancy Reagan.

White House Deputy Chief of Staff Mike Deaver's wife, Carolyn, was so taken with the cover of November's *Town & Country* magazine, showing a model wearing a $30 rabbit-fur-felt Australian western hat, that her husband's office asked the ambassador in Canberra to track down the hat.

"We got in touch with the Sydney model on the cover, and then she contacted the Akubra hat company [400 miles away]," explained Audrey Flynn, Nesen's secretary.

Recently, Nesen, who is back in the United States on leave, handed over the hats for the Reagans—compliments of the manufacturer—to Deaver's staff.

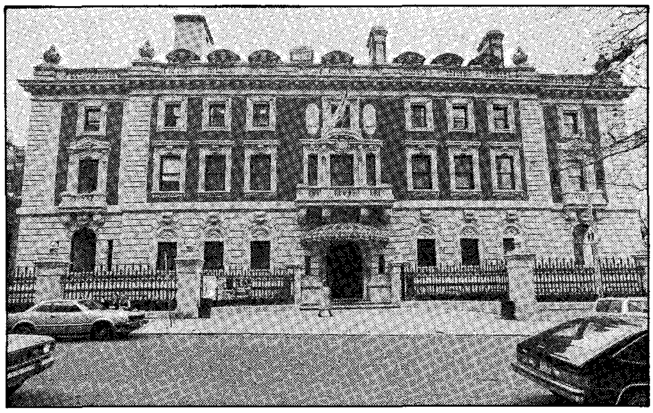
TOWN
NTRY
AUSTRALIA

The hat: *Outback fashion.*

"We don't want this blabbed," said Shirley Moore, a Deaver staff assistant. "I am absolutely sick this should come out. It is an inexpensive, cute Christmas gift for the Reagans."

Why *these* hats? "It beats our five-gallon cowboy hat," she explained.

What's Missing at Cooper-Hewitt?



The Cooper-Hewitt: *Was there a theft?*

THE COOPER-HEWITT MUSEUM has been missing about 125 pieces of jewelry for more than a year, but law-enforcement officials on the case have had a little problem: Museum officials don't even know exactly what's gone.

The loss was discovered during the museum's first "eye contact" inventory of its decorative-arts collection since 1897 (when the collection was part of the Cooper Union Museum). In August of 1981, officials reported to police and F.B.I. agents that the contents of several drawers, each containing about 25 pieces of turn-of-the-century jewelry, were missing, but they weren't sure what pieces were gone, or if they weren't simply misplaced.

David McFadden, curator of decorative arts at the museum, minimized the value of the pieces, noting that the collection's finest jewels are kept in a vault. "In the best of all possible worlds, we'll find them as we reconcile our inventory in the coming years," he said. He added that hundreds of thousands of items had entered the museum's collection since 1897, most without being photographed and with "minimal cataloguing." Law-enforcement officials are not sure if the jewelry has in fact been stolen, but an investigation into the matter is continuing. "We are looking at it in connection with major thefts in the area," said F.B.I. agent Mike Downey. **—Craig Unger**

Bank's Plants A Thorny Issue

CHEMICAL BANK'S GIANT new greenhouse, which adorns its headquarters, at 277 Park Avenue, isn't beautifying the lives of some New Yorkers who like to take in the plant life while sitting down.

One recent visitor was perched on a ledge in the glasshouse admiring the greenery for no more than six seconds when a security guard told him to move on.

"They're worried about dope selling and vandalism, but Park Avenue has a very upscale crowd," the visitor said. "It is lousy public relations." He pointed out that the greenhouse replaced a space that had become a highly popular place for workers in the area to eat their lunch.

"We don't want to encourage people to bring sandwiches," responded a Chemical spokesman, "but you can spend as much time as you like standing."

Unlike the Citicorp Center's plaza, on Lexington Avenue, the Chemical greenhouse, which cost $8.5-million to construct, wasn't designed as public open space, so the bank can do as it pleases with it, the spokesman added.

Calling Con Ed? You're on Tape

IF YOU THINK CON ED BUGS its customers, you're right. For years, it appears, the power giant has had a policy of recording all calls coming into the company's main switchboard.

"There is a beep every ten or fifteen seconds to let you know you are being recorded," explained Dan Walden, Con Ed's assistant director of public information. "It is only for a short time, unless it is an emergency call. Once you are transferred to an extension, you're no longer taped."

Why the policy? "It enables us to verify facts like addresses to expedite matters," said Walden. "We don't retain the tapes. We recycle them."

Some consumers aren't too happy with the policy. Manhattan real-estate manager Thomas Birnbaum, who has brought his protest about the policy directly to the company and to public officials, described it as "a dangerous and intimidating practice."

But Peter J. Sparano, deputy director of consumer services for New York State's Public Service Commission, said Con Ed's taping is quite legal. "They must record a lot of inquiry calls to no purpose. I suppose it might intimidate some people, but I don't think that is the purpose."

Do other companies follow Con Ed's lead? Long Island Lighting Company and New York Telephone told *New York* it was not their policy to tape calls.

BY RICHARD MINEARDS

(Sharon Churcher is on vacation.)

Photograph, top: Joe McNally/Camera 5.

The Bottom Line/Jack Egan

FRIENDLIER SKIES

A Recovery for the Airlines?

THE AIRLINE BUSINESS IS LIKE THE little girl with the curl: When it's good, it's very, very good, and when it's bad, it's horrid.

The last three years have been very trying for domestic airlines, particularly for the major trunk carriers. The industry is expected to lose between $400-million and $500 million in 1982, following a combined operating loss of $900-million in 1980 and '81. The tide of red ink is due to several factors: a sharp decline in air travel, caused by the recession; industry deregulation, which has sharpened competition and produced fierce fare wars; and the disruption caused by the air-traffic controllers' strike. Two domestic lines, Braniff and Altair, have gone bankrupt this year.

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Pan Am. You Can't Beat The Experience.

Fare fight: *Trying to stimulate travel in a weak period.*

But judging by the stock market, the skies may be about to clear for the industry. Last week, a number of airline stocks registered large gains, outpacing the market average. "The airlines are exciting investors again," says Michael Derchin, who follows the industry for the First Boston Corporation, the investment house. There are as yet only glimmers of a turnaround, but investors are betting that 1983 will bring strong gains in air traffic as the economy picks up steam. A rise in travel could bring back big profits for a number of large trunk carriers, such as American, United, and Trans World.

The immediate cause of the jump in airline-share prices is the recent sharp drop in spot jet-fuel prices, and the possibility of further declines in 1983. Since October 22, the spot price for a gallon of jet fuel has dropped from $1 to 86 cents. Most airlines buy contracts for fuel, and a drop in the spot price often presages a drop in the contract price. "And each 1-cent decline in the industry's average price for fuel represents a saving of $100 million," says Derchin. "We could be looking at over $1 billion in savings for 1983." Although the airlines have saved substantially on fuel this year, continuous discounting, the result of empty seats on many routes, has more than offset those savings, cutting yields by about 5 percent.

Right now, the major carriers are in the midst of another intense discounting battle, as the full-page ads in current newspapers attest. Before December 15 and for a few weeks after January 10, you can fly from New York to California, to Florida, or to any of a number of other destinations for $99 one-way, with no restrictions. The airlines are trying to stimulate travel in what is usually one of the weakest periods of the year. Most airlines meanwhile hiked their basic fares by 5 percent last week to boost revenues on routes where discounting is not so prevalent.

"There's no question that fare wars are with us again, but I think fares have hit rock bottom," says Derchin. "While they won't necessarily go up much next year, I don't believe they will get any lower." Since deregulation, discounts have become a way of life for the airlines. This year, 80 percent of the people who fly domestically will do so at less than full price, Derchin estimates, "and the average discount from the normal coach fare is over 40 percent."

If and when traffic strengthens, discounting should decline, leading to improved profits. The airlines' first step may be to impose advance-reservation restrictions. The discounts will get smaller, and the number of seats sold at a discount may be cut back. For now, however, they are offering some of the biggest bargains in airline history. Whether these deals will really generate increased travel remains to be seen, but spokesmen for participating carriers report that phones are "ringing off the hook" in response to the ads.

"The real question for 1983 is the timing and magnitude of the economic recovery," says Derchin. Projections for gains in air traffic range between 3 and 10 percent. This year traffic will be up a modest 5 percent, but that will be the first increase since 1979.

Paine Webber airline analyst John Pincavage thinks the airlines could make $750 million in operating profits next year, provided that traffic grows by 6 or 7 percent, yields go up by 4 or 5 percent, and fuel prices remain stable. "We don't think traffic will show much growth going into the spring," says Pincavage, "but growth in the second half of 1983 could be pretty healthy." Investors are already anticipating an improvement—airline stocks normally tend to advance about six months before business actually picks up.

Both Derchin and Pincavage are recommending airline stocks to their clients, despite the recent share-price rises. "Though many airline stocks have already had a good price move, many remain below their historic highs," says Derchin. "Those which are near their all-time highs are still reasonably valued." But selectivity is important, he adds. "You can't casually pick any airline stock like you could in the old days."

Those enormous losses suffered by the industry as a whole actually belong mainly to the big trunk airlines. Many so-called regional airlines, which cover specific parts of the country, have been impressively profitable. Deregulation has been a boon for them, permitting them to enter lucrative markets and give

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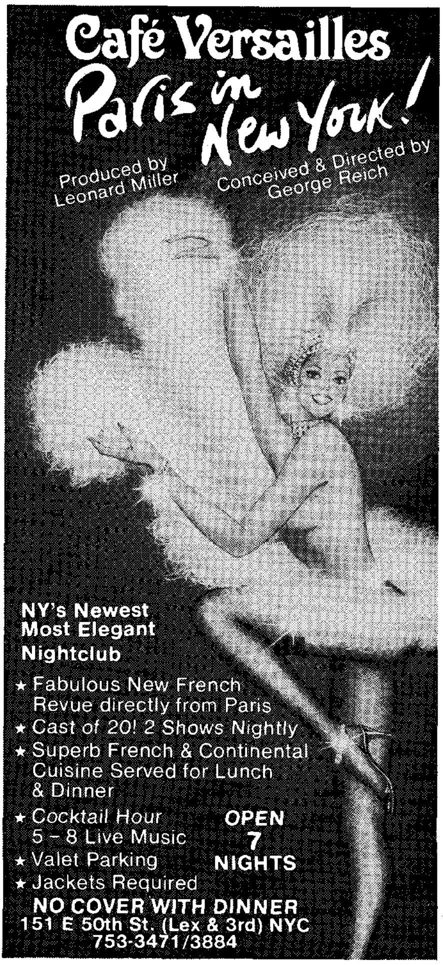

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their better-known competitors a run for their money.

Some of these regionals are non-union carriers, and many benefit from far lower labor costs than their bigger rivals'. However, a number of major airlines, though saddled with expensive union contracts, have recently been able to get better control of their labor expenses. Unionized workers, recognizing their employers' financial predicament, have been willing to go along with pay cuts and freezes rather than lose their jobs. For example, Pan American a year ago got all its employees to agree to a 10 percent wage cut. And Pan Am's pilots—the pacesetters among airline employees—agreed last week to a new contract that will keep their wages frozen at the 1981 levels for another two years.

The low-cost regionals have nevertheless used their cheap-labor advantage to make major inroads. In 1977, before deregulation went into effect, the regionals had 11 percent of the domestic-travel market. This year they command over 21 percent. And the trend is expected to continue. The 5 percent overall gain in traffic expected for 1982 masks a 24 percent gain for the regionals, while the trunk carriers are experiencing an estimated 2 percent increase. The regionals also have, for the most part, the highest ratio of profits to revenues.

Among the regionals, Derchin likes Air Wisconsin (recent price, $14), Midway Airlines (17), Ozark (17), People Express (25), Piedmont (35), Southwest (59), and U.S. Air (34). "These airlines all have good cost structures, strong balance sheets, and good market positions," he says.

The major trunk carrier he finds most attractive is Northwest Airlines (46), which has firm control of its costs and has done a superior job in marketing over the last few years. As for the Big Three—American (21), T.W.A. (31), and United (34)—Derchin recommends purchases if their prices decline. They are highly leveraged companies and have the potential to make sizable profits if traffic comes back strong.

John Pincavage likes Northwest, T.W.A., and U.S. Air among the major carriers.

Neither analyst recommends Pan American World Airways stock (3 1/2). Pan Am's financial condition remains precarious and its future uncertain. However, a bet on a Pan Am turnaround might be attractive, given the stock's low price. In the third quarter, Pan Am reported a $7.1-million operating profit, its first in two years. Chairman C. Edward Acker has promised to forgo his entire $350,000 1983 salary if the company doesn't move into the black. It's possible for an investor to wager far less with the possibility of some big gains if Acker succeeds. ■

The Match Is Over, The Results Are In.

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	PALM	$18.00	$3.50	$21.50
	SMITH & WOLLENSKY	$19.75	$3.75	$23.50
	PEN & PENCIL	$21.50	$2.95	$24.45
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THE HIDDEN PERSUADERS

Voice-Over Voices

THE OTHER DAY, A WOMAN AT A COCKtail party asked Mel Boudrot, the voice in commercials for Heineken, Lufthansa, Burger King, I.B.M., Dunkin' Donuts, and the JFK Express, what he did for a living. "Commercials," Boudrot answered. She brightened. "What have I seen you in?" "You haven't," Boudrot responded. "I'm the voice behind the actors." Faster than Sominex can summon the z's, the woman's eyes shifted to take in the rest of the party. Soon she had moved off into it, perhaps seeking an actor she could identify.

Off-camera pitchmen often live in the shadow of those who scrub pots, test-drive cars, and quench man-size thirsts *on*-camera, where everyone can see them. These are actors who, no matter how often they are on the air, won't inspire any fan clubs. They are the unseen, nameless figures known only as the Honda man, or the E. F. Hutton voice. Theirs is a world devoid of glamour and recognition. Indeed, voice-over specialist Pat Bright was once asked why she didn't think about getting into show business.

Yet, many commercial pitchmen actually prefer this world of anonymity and eschew the visible one. Some choose not to appear on-camera, so they can avoid becoming physically associated with a product, preserving their dignity. "Use just your voice and you can tell yourself that you're just reading copy, not really endorsing a product," says Jonathan Schwartz, the WNEW disc jockey, novelist, and cabaret singer. "I'll do bloody few commercials that want me to say 'I,' and I never do any that require me to use my name. The Ronzoni spot I did in the first person was an exception. I love the product."

Some opt for voice-over work because they're too shy to appear on-camera, and some because they've been overexposed, either having done too many spots in too short a time or having exhausted the roles they can play. On-camera people are more easily pigeonholed. "Voice work affords longevity that on-camera work doesn't," says Bright, who has been making a living at it for 24 years and today still does voices of thirteen-year-olds. "I adore the mystique of anonymity and would be limited on-camera by age. A model's career peaks in eight years; we, however, can go on as long as our voice lasts and a wheelchair can get us there. And, darling, your voice is the last thing to go."

Others simply can't make it on the screen. "I had little success as an on-camera actor," Boudrot admits. "I had a baby face, a deep voice that didn't fit, and red hair. By 1970, the baby face was gone, the hair was white, and the voice, at last, fit. But by then I had discovered the pleasure of voice-overs, and it was good-bye to on-camera work."

The attraction of voice work, aside from the sheer fun of playing somebody else and the sheer informality of turning up at work in jeans and even hair curlers, is money. There's plenty of it being parceled out, and for not a lot of grunting. This is, in short, a gravy train, though one with few passengers. Instead of sending out sample reels they send out sample tapes.

Pat Bright: *In the business for 24 years and still doing thirteen-year-olds.*

Boudrot estimates that 100 to 150 people do 90 percent of the voice-over work, and perhaps 20 people do 30 percent of it. Most of those people are men. "Twenty years ago, males did 65 percent of the work," says Bright. "Today they do 90 percent of it." One reason is the recession—fewer commercials are produced as costs rise and advertisers reinstate old spots. But another reason, says Bright, is that "in hard times advertisers want the voice of God."

The voices, of course, want the work for the heavenly sums it commands. "I once did a 60-second spot that took half an hour. The residuals paid my rent for a year," says Anita Kole, who honed her craft at a Providence radio station. Most voices earn scale, which, at about three-fourths of what a visible actor earns, means $225.60 a session, instead of $300. But whereas an on-camera actor can do one beer spot, a behind-the-scenes one "can do 22, assuming he varies his voice," says Bob McFadden, who has been in the business since 1960. "Sure, there are no-compete clauses, but that's only if a voice is recognizable. And you can fill in many more appointments in a day. You can't do an on-camera job in less than a day; a voice recording usually takes fifteen or twenty minutes."

The real money mill is residuals. "Hypothetically, an actor could spend five minutes delivering a tag line—say, 'Everything you always wanted in a beer and less'—and have it transferred from spot to spot," says agent Peter Beilin. "He'd watch thousands of dollars pile up in the bank for doing nothing else. *You* should have such a job."

But getting such a job is not easy. There is less call for voices than for on-camera actors, and auditions often involve dozens of voice types. "Voices are tougher to cast than on-camera talent," says Joan Lynn, casting director of Bob Giraldi Productions (typically, the ad agency handles voice casting, and production houses take care of on-camera talent). "Hearing isn't as developed as the visual sense, so for us it's harder to know precisely what we're looking for." A producer once asked an agent to locate some Mel Boudrot–type voices. "How about Boudrot himself?" the

Photograph by Carrie Boretz

agent asked. "Well, hmm, I'm not sure if he's right," he was told.

Once secured, however, the labor is not what you'd call grueling, though it does take skill to recite 48 seconds of writing in 30 seconds while making the product sound like something you would want to buy. A recording session can take five minutes, but by union contract it can't exceed two hours. The first time a spot runs on network TV, the voice-over performer receives nothing; the $225.60 session fee covers that. He or she gets $90.75 in residuals the second time, however, $72.15 for each of the third through thirteenth airings, and $32.75 thereafter. Come the end of thirteen weeks, the cycle starts up again, beginning at $90.75. A network spot might conceivably run just once, but conjure up the windfall if it runs, say, 220 times—perhaps $10,000. Additional money can be made when a commercial is sold market by market, as "wild spots." Run it in New York City and the one-time fee is $487.05.

The work can also rack up aggravations galore. "Walk into a recording session and as sure as the sun rises and sets, on the second or third reading some agency guy or producer will tell you, in all seriousness, to 'have fun with the copy,' " says Bob McFadden. "He actually thinks he's giving an original direction. Or he may proudly announce, as if he's giving out gifts, that you've got an extra half-second to 'play with.' "

Sometimes the work offers pleasant surprises. Some years ago, Bright left a recording studio furious about a bad audition. She picked up the receiver, deposited a dime, intending to call her agent and chew him out, and was startled to hear her own voice, telling her to deposit more money. Bright had done the recording for the phone company. Artists like Bright also supply the voices for industrial films and slide shows, movie trailers, TV documentaries, specials, promotional spots, and the dubbing of foreign films. "Ever wonder why so many of those gorgeous models sound alike?," Bright asks. "Often it's my voice."

Occasionally the hired voice is asked to do tasks or play roles he or she finds humiliating. Herbert Hartig, whose voice is heard in Subaru spots, in CBS News promotions, and as that of Superman for Underoos, was once told by his agent to hustle over to a certain ad agency, which had requested him for a new radio campaign. "There are three scripts to start," the agent said, by way of dangling a carrot (each script constitutes a separate job with separate residuals). "When I arrived," Hartig recalls, "the production assistant handed me a set of scripts. I studied the topmost one. I had only one line: 'Woof.' "

Hartig and two women were ushered

"Sugar," she said to her commodities broker.

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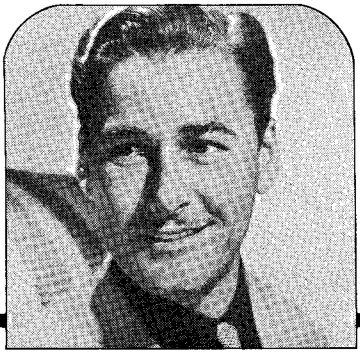

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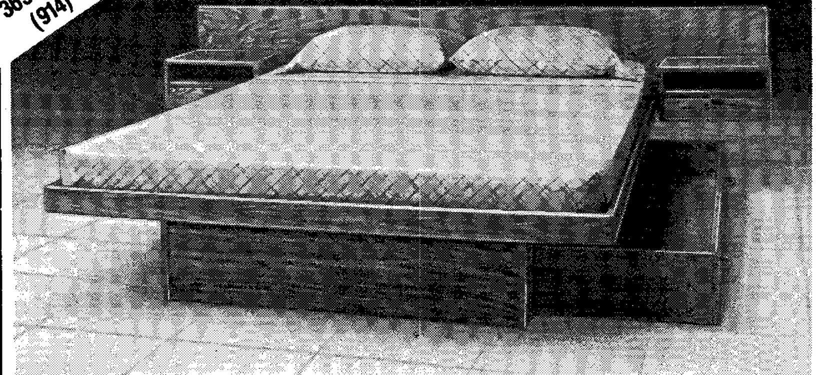

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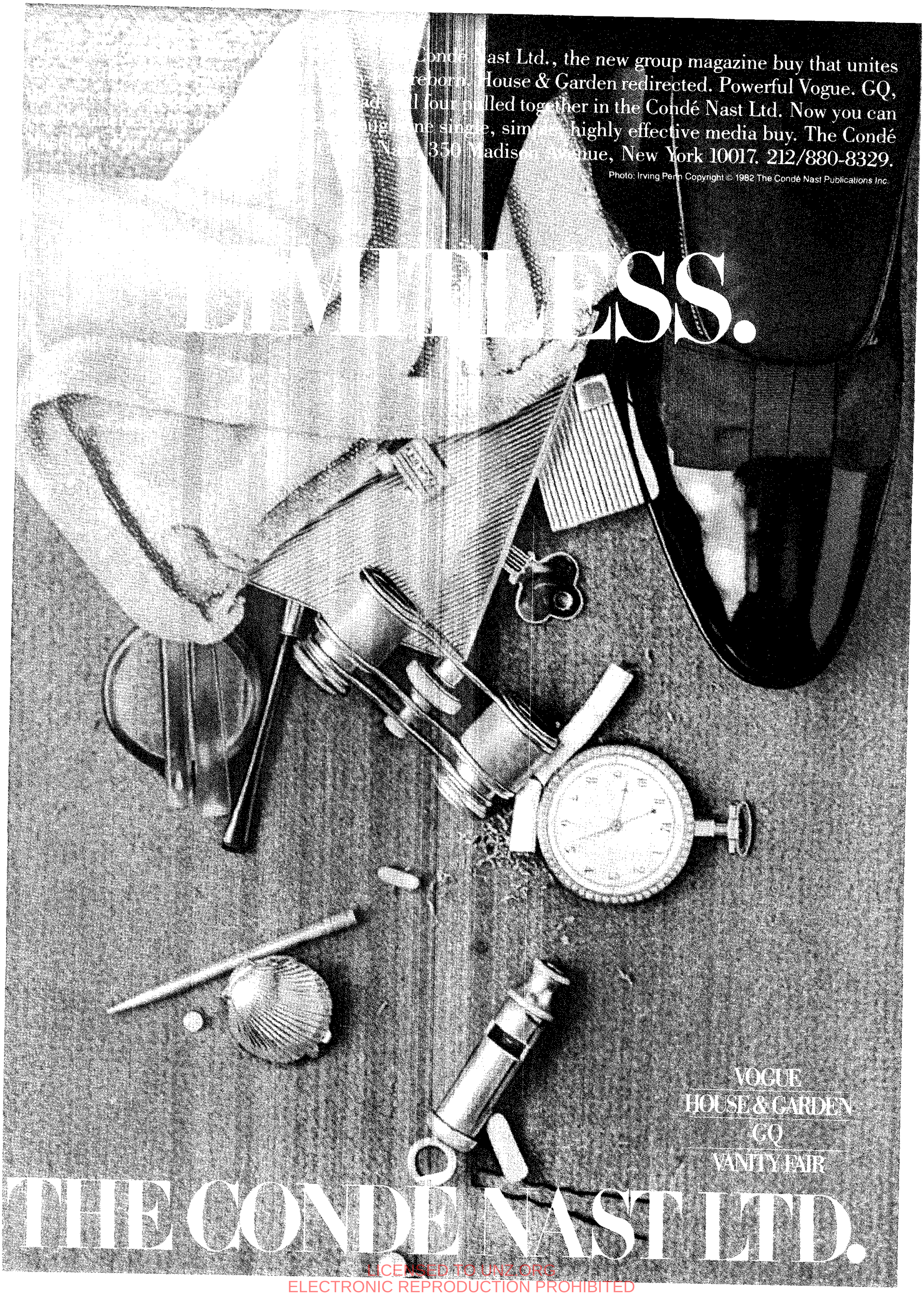
into a conference room where seven other grown-ups sat. One was a solemn young man in a three-piece suit: the account executive. "They asked us to read through the copy. The woman who'd been cast as my four-year-old owner began, 'Come on, Humphwey, we' gawn down to da staw faw some Woger's Bwead.' 'Woof,' I responded, in my deepest tones. The solemn young man interrupted that it was a little too nasal. 'How dare you correct a person's bark?,' I asked, adding, 'As it happens, I just did a positively uncanny imitation of my own dog.' At that point even *he* saw the absurdity of the whole thing, laughed, and the tension was dispelled."

Later, when called to audition for a new antiperspirant spray, Hartig was asked if he could do the voice of a giant. "We don't want it to sound too cartoony," the auditioner warned. "Oh, I see," said Hartig. "You want a *real* giant." "Exactly," she answered.

Voices of giants, dogs, and other "trick" characters are still popular, but not the way they used to be (barks and growls are available on tape from authentic sources). Some require special effects or unusual skill. Bob McFadden recently had to imitate the underwater voice of a skin diver for a watch commercial. His agent got a call from the ad agency asking how big a tank of water he'd need, but he didn't need one at all. McFadden did the voice dry.

What's "in" in voice-overs has changed since the term was coined, decades ago, to mean a voice over a picture. "Years ago, voice-over people were strictly announcers," says Lloyd Oppenheim, a talent agent with Oppenheim-Christie Associates. "They had deep, authoritative, formal-sounding voices. It was impersonal, and you had a sense the man was talking to millions. Now the trend is for more natural, everyday-sounding people." Thus, lighter and more mellifluous voices, like Schwartz's, are in demand. "I don't think Crest gel would have chosen me ten years ago," Schwartz admits. "They'd have probably gone with a stronger, deeper voice. There's no question the business has changed, and that has allowed me to prosper."

One thing that hasn't changed is the difficulty of linking a voice with its owner and picking him out of a lineup. The big-voice guy is usually the shrimp on the right with the bald head. Or so I told myself after a rattling experience as a guest on a New York radio show a few years back. The discussion turned to the insufficient use of women as voice-overs. A listener phoned to say he could see why women were underutilized. "Your panelist has a tinny, whiny voice," he said. "I wouldn't buy anything from her." I didn't speak for the rest of the show. ■



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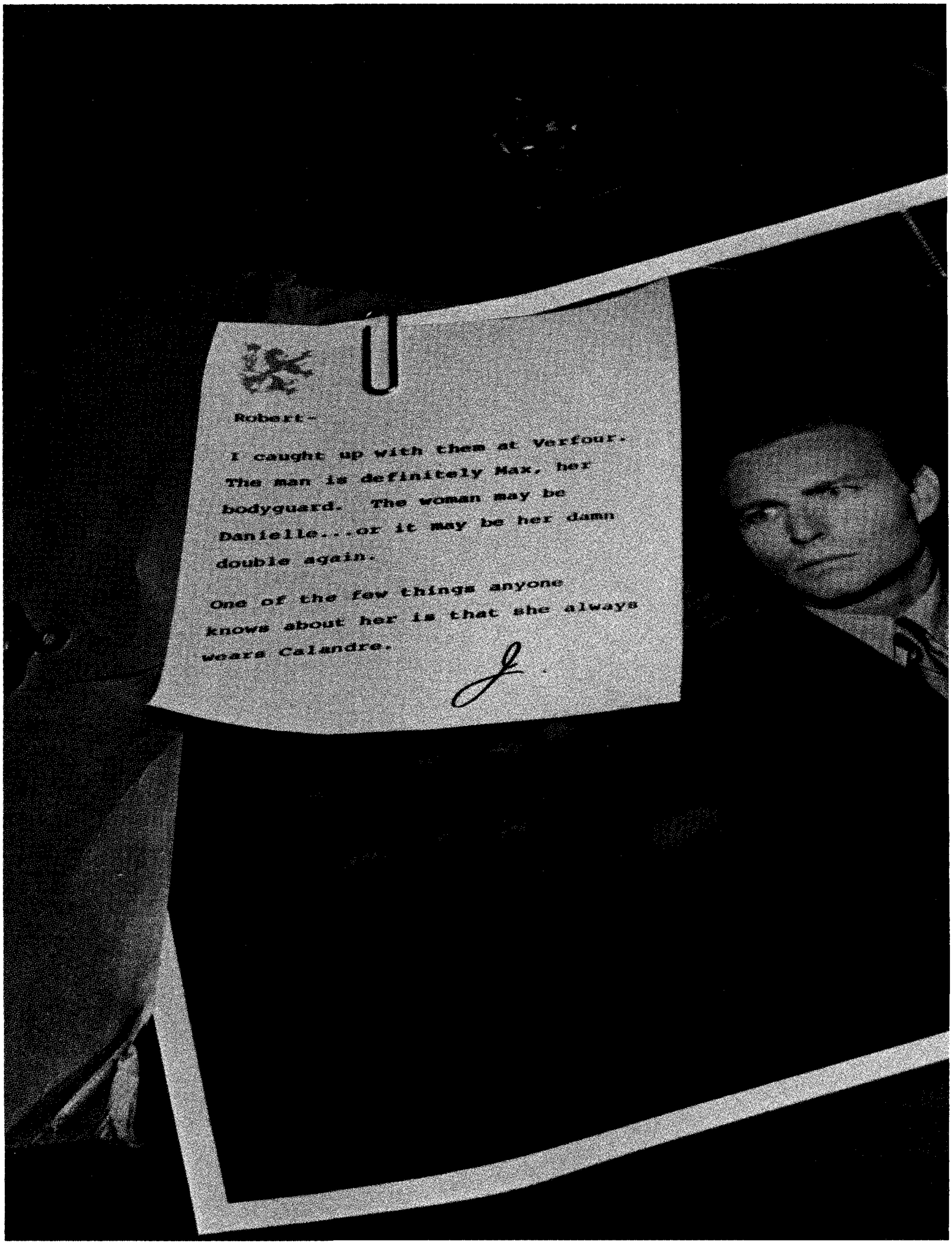

Robert-

I caught up with them at Verfour. The man is definitely Max, her bodyguard. The woman may be Danielle...or it may be her damn double again.

One of the few things anyone knows about her is that she always wears Calandre.

J.

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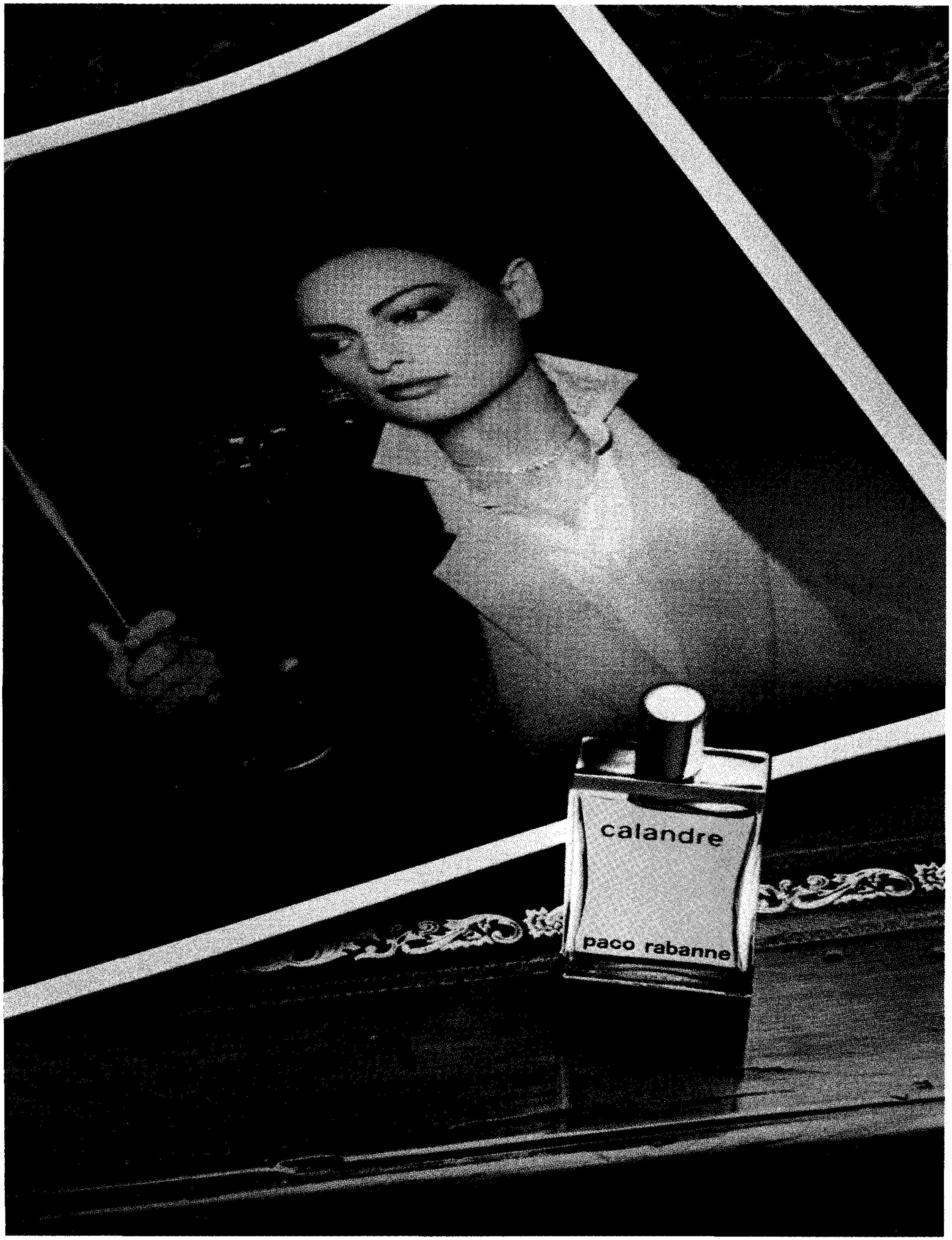
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Cruzan Rum Distillery Co., St. Croix, Virgin Islands, Eighty Proof © 1981

The National Interest/Michael Kramer

DOUBLE TROUBLE

City *and* State in the Red

WHAT! ANOTHER FISCAL CRISIS? WHAT about those balanced budgets? What about the corner Koch said was turned?

Well, forget it. New York has a fiscal crisis all right—and this one could be worse than the last. Take it from someone who knows—Felix Rohatyn, chairman of the Municipal Assistance Corporation and the person most responsible for the city's recovery last time.

"Things are very different today," says Rohatyn. "Back then, the city *alone* was on the brink. This time, for the first time, the city and state are both in big trouble. So the old ways won't work. We can no longer shuffle the deficits from one level of government to another. It is going to be necessary to take a whole series of actions that will likely be counterproductive—like tax increases and service and personnel reductions. None of it is going to be very pleasant.

"As for the service and personnel cuts, everyone is going to want to keep those to an absolute minimum, so that will undoubtedly mean renegotiating the labor contracts that the city signed this past fall—settlements that are running way ahead of both the rate of inflation and the rate of economic growth."

These last words help explain how we got into this mess—although you'd never know it if your source of information were Ed Koch. The mayor would have the city believe that its problem is solely the result of "forces beyond our control," namely a "deepening national recession" that has depressed tax collections. Koch actually offered this explanation with a straight face at a press conference three weeks ago. And, all the while, behind the mayor were charts disproving his thesis. Of the $341-million gap for this fiscal year (the figure climbs past a billion dollars next year) two-thirds is directly attributable to the recent labor settlements.

Given the origin of the deficit, Rohatyn is obviously correct: The unions are going to have to give. The question is when—and how much. In the meantime—and perhaps as early as this week—the State Legislature may decide to throw more money at the transit system in order to keep the fare at 75 cents. But the fare will rise—"It's inevitable," says Rohatyn. "Sooner or later, it has to go up."

The big piece—the labor givebacks—won't come till spring. The full legislative exercise will have to take place first. Some taxes will be raised, some additional workers will go by attrition, a lot of politicians will wring their hands, and then, at the end, some concessions will be made. "They're there to be made," insists Rohatyn. "The city got practically nothing in productivity in exchange for its wage and benefit generosity. So we ought to get something at that side of the equation."

As incredible as the labor settlement was (a 15 percent wage hike over two years), it was not inexplicable. Ed Koch had been able to hold the line before because he skillfully *under*estimated revenues. No such artifice was even contemplated when the city sat down to bargain this past summer. The reason—any fool could see it, especially in retrospect—was politics. The mayor was running for governor. It's not a new story, and the bottom line is always the same: Politics makes for strange settlements.

Setting priorities: *Brecher and Horton.*

While the politicians begin the struggle to patch things up, a couple of professors are thinking a little farther down the line—and they're even proving that more can sometimes be accomplished with less; it *is* possible to maintain and even improve services with fewer employees and less money.

The professors are Ray Horton, of Columbia's Graduate School of Business, and Charles Brecher, of New York University—two men who have earned reputations as the most informed and intelligent critics of the way New York's government conducts its business.

Horton and Brecher kibitz constantly—in any forum that will have them. But their primary vehicle is an annual volume titled *Setting Municipal Priorities*. Their first book appeared in 1980, and Horton and Brecher have been *personae non gratae* at City Hall ever since. Which is nothing new for Horton. He's been controversial for almost a decade. And he's been the unions' number-one enemy ever since he ran the Temporary Commission on City Finances for Mayor Abe Beame. Back then, Horton exposed the true cost of the fringe benefits the unions had wrung from the city. From the unions' point of view, Horton's timing couldn't have been worse. The Congress was then considering the loan guarantees that would shortly save New York from bankruptcy, and Senator Proxmire seized on Horton's work. Proxmire jumped all over the city for its extravagance, and what Victor Gotbaum said about Ray Horton (and still says about him) can't be printed.

Nowadays, Ed Koch feels the same way—apparently because Horton and Brecher pointed out, accurately, that the mayor's early austerity program was hurting the city's poor disproportionately. (Koch fumed, but progress was made. A few months after Horton and Brecher published their findings, welfare payments were increased for the first time in years.) "We do meet with the mayor's people," says Horton, "but always in secret. They tell us, quite frankly, that they could lose their jobs if Koch found out they were talking to us. And when we get calls from City Hall for copies of our book, we're always asked to swear that we never received the requests. The mayor has also forbade his people from attending our conferences [annual weekend affairs at which the current year's volume is discussed]."

Well, no one ever accused Ed Koch of playing *soft*ball.

Horton and Brecher's work can be divided into two categories: recommendations for raising revenues and

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suggestions for service improvement that would require little additional money. Among their proposals are these:

☐ *Reforming the real-property tax:* The case for property-tax reform is so old it is almost a cliché. "Still," says Horton, "it is always useful to recall the numbers just to see what we're missing. Market values have increased by $30 billion in the past few years, but assessed values have declined by half a billion dollars. By reforming the system—and by this we *don't* advocate raising the rates so high that businesses and people are driven away—New York could bring in an additional $600 million a year by 1985.

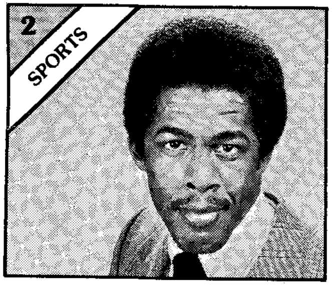
Horton and Brecher favor other tax measures—like increasing user fees on parking meters and hiking the commuter tax. "We need to reduce the demand for services," says Brecher. "In the case of on-street parking, the way to do it is to raise the price so high that you actually create vacancies and reduce congestion."

"But," says Horton, "property-tax reform is the key. The rest is pretty much nickel-and-dime stuff, and it's probably not worth the animosity it creates. You can string nuisance taxes together for years and never get big money."

☐ *Personnel:* Overall, say Horton and Brecher, the city's work force has increased for the past two years. "Clearly," says Horton, "we have too many people working for the city relative to our ability to pay. Over a decade, if it were done with care, we could reduce the total work force by 20 percent without diminishing services." The model for such reductions is the Sanitation Department. "It's the one city agency where fewer people are doing more work," says Horton, "thanks mainly to some innovative management. And now that the population is declining, the volume of garbage is declining right along with it. So even more progress can be made. This is the kind of trend that must be watched carefully in order to effect savings. The same is true of the Fire Department. There's less being burned—probably because so much has been burned already and because the newer buildings are better able to withstand fire. Fire Department manpower can be reduced in accordance with this reality, and at the very least, the staffing system should be changed to better deal with the peak fire areas."

☐ *Citizen behavior:* Citizen education sounds like undramatic kid stuff. "But we're serious," says Brecher. "Look at how Ed Koch was so effective during the water emergency. Consumption went way down, and Koch's television performance must be given a lot of the credit. Why not try the same thing with fire? And why not force the Fire Department to devote more resources to

Name the WMCA Good Guys, and you could win $1,000



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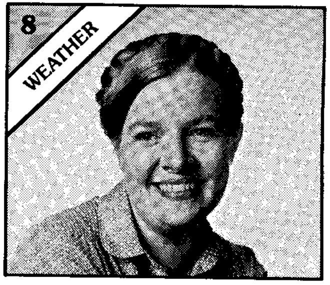

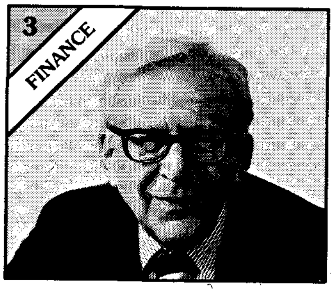

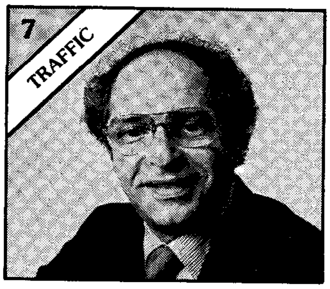

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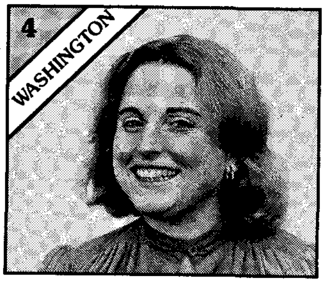

6
METRO NEWS

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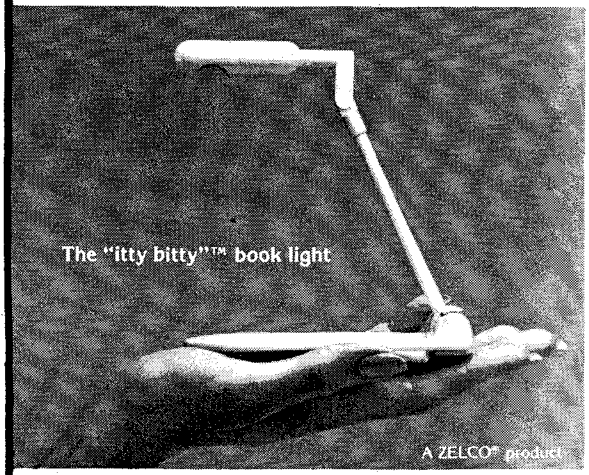

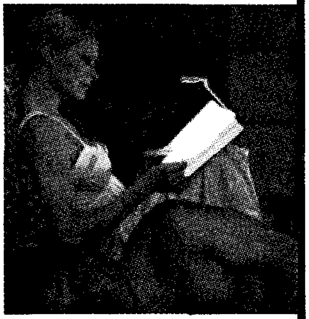

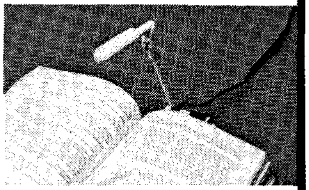

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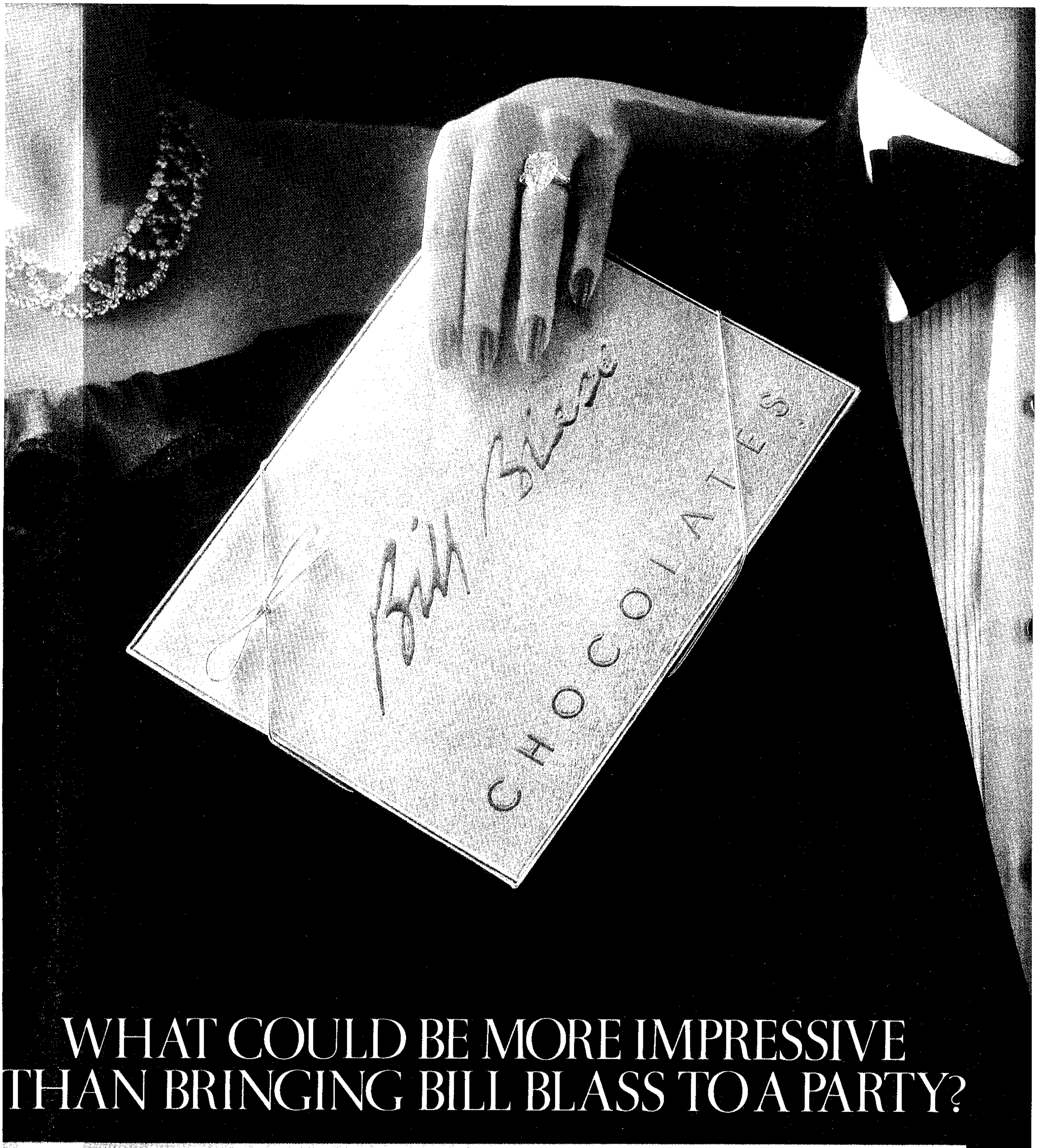
prevention by inspection. It sounds piddling, but it's been proven elsewhere that such efforts can save millions."

Good intentions are worth only so much. Horton and Brecher would like to see penalties for misusing the Police Department's emergency 911 number—"just like for false alarms," says Horton. "And there needs to be some movement toward preventing felonies. Half the city's felonies are burglaries and car thefts—which are theoretically preventable, at least in part. Anti-theft devices should be required on cars, and better locks and window bars on buildings should be mandated. Again, this may seem unconventional, but it's important, and it works."

☐ *Transit:* Horton and Brecher reserve their greatest scorn for the city's transit system. "It's the only agency that hasn't retrenched," says Horton, "and its service record is the worst of all. It will take billions to upgrade the service, and that kind of money just isn't in the cards." In fact, as N.Y.U.'s Dick Netzer observes, increased funds for mass transit have generated *poorer* service. Before the advent of open-ended operating subsidies, says Netzer, transit managers were forced to make do. This meant decreased service and fewer workers. Operating subsidies have brought more workers—and all the while ridership has been declining. More money has simply reduced the incentive to economize. "So changes must be made," says Brecher, "if only because the federal government has signaled its intention to cut back subsidies. Without these funds, the needed repairs will have to be financed largely from fares—and that could mean a transit fare of $3.87 by 1991.

"The changes should be obvious," says Brecher. "Some lines—like the Rockaways—must be cut out completely and bus service substituted. It is not difficult to conceive of cutting almost 25 percent of the subway's mileage. That could save more than $4 billion over the next decade. And since we're probably the only city in the world that still operates its subways 24 hours a day, there is room to cut back there as well. One study has shown that we could save upwards of $55 million a year by curtailing service between midnight and 6 A.M."

SOMEHOW, *via* INCREASED TAXES OR UNion givebacks, or both, New York will muddle through. But unless there is the *will* not only to say "We can't afford it" but to mean it and to stick by it and to accept the logical conclusions, fiscal crises will recur and probably get worse. That *will* must be generated politically. The professors can only advise. But those politicians unwilling to take a hard look at the kinds of reforms Horton and Brecher are proposing should not be continued in office. ▬



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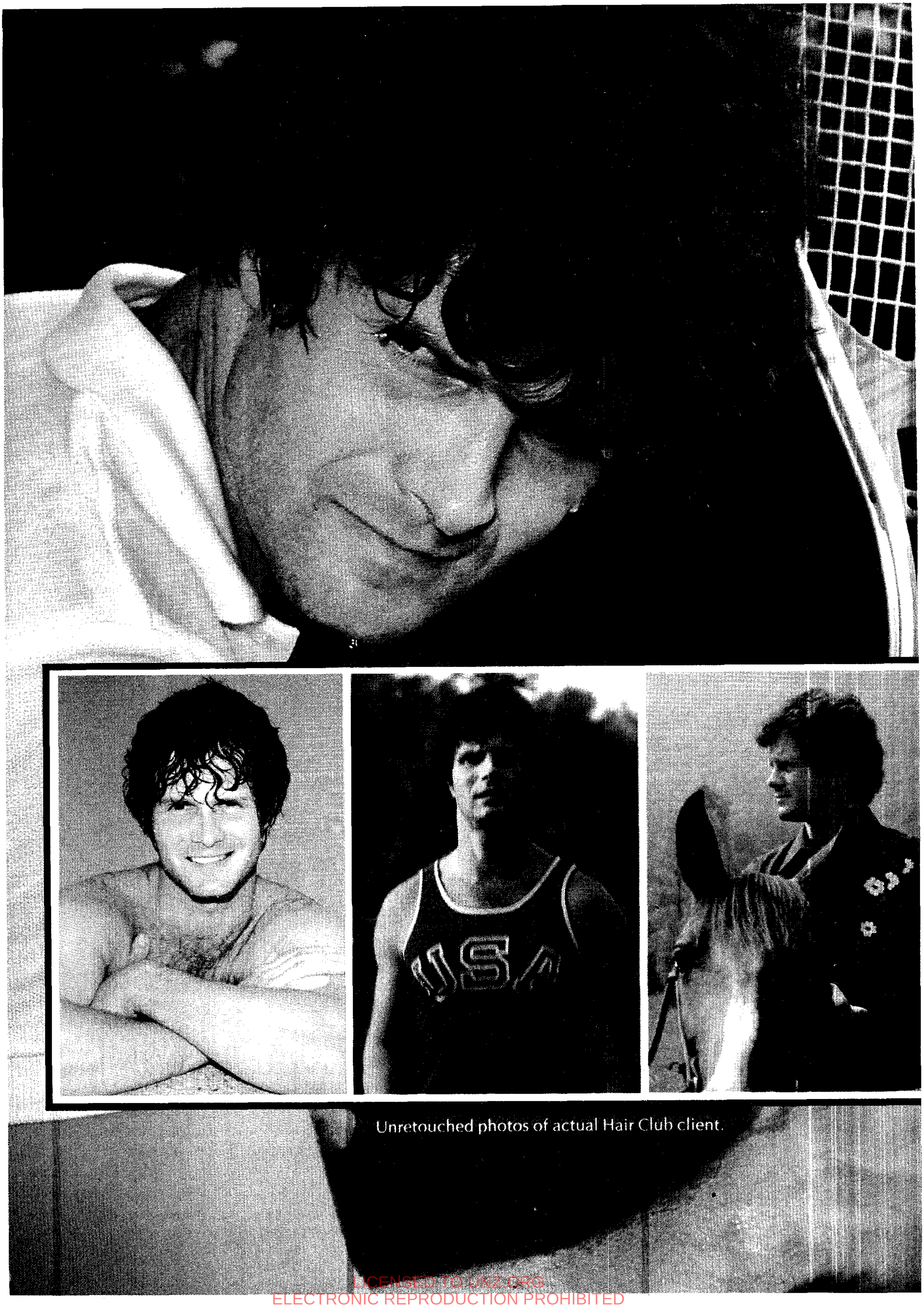
Unretouched photos of actual Hair Club client.

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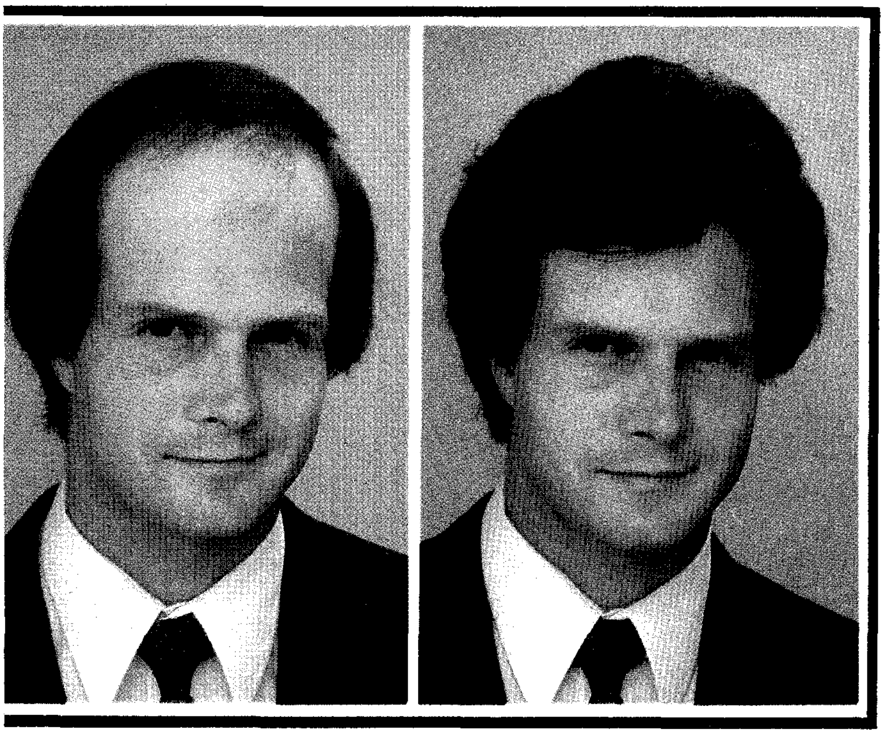

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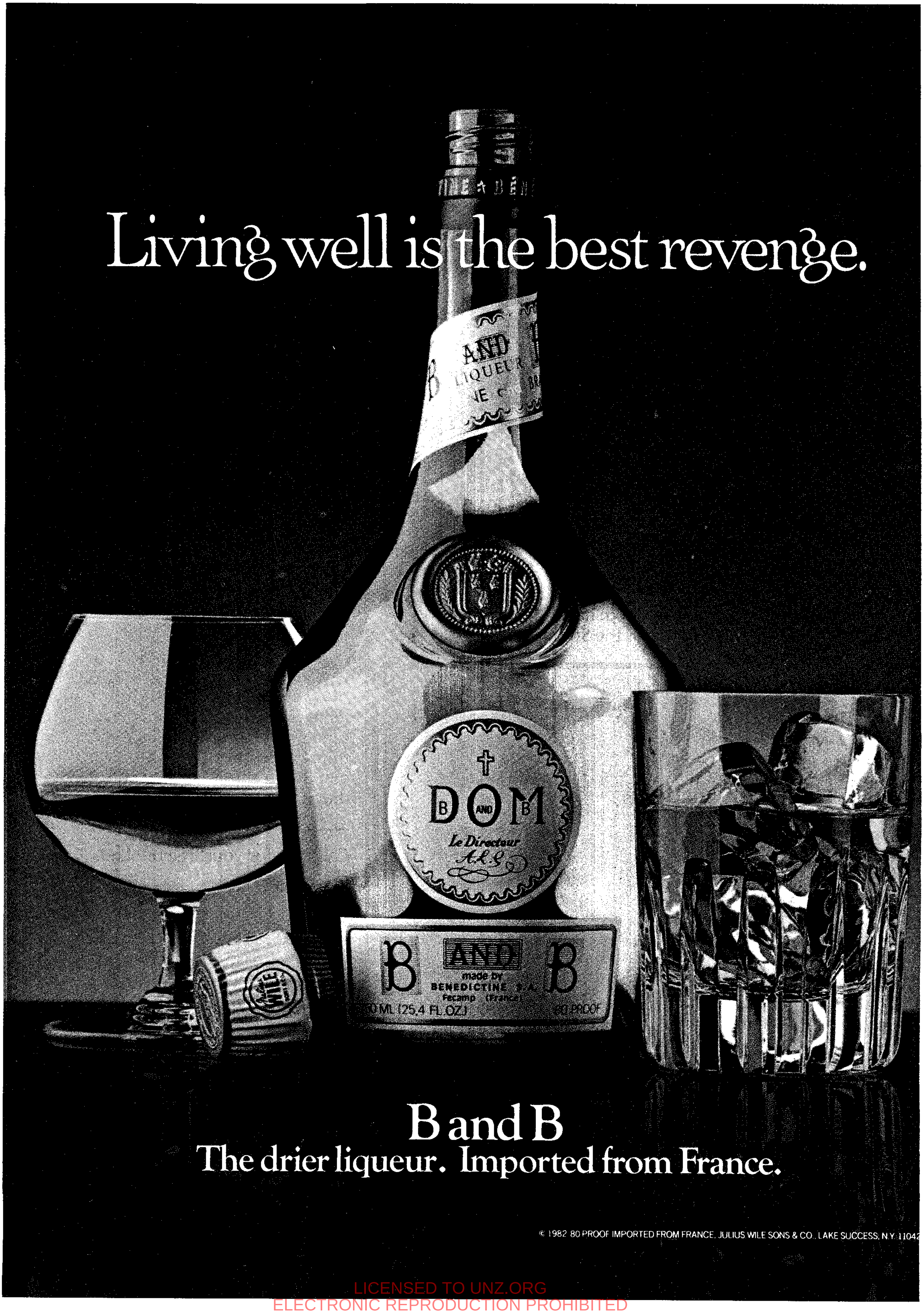
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IN AND AROUND TOWN

By Ruth Gilbert

December 6 through 15

S	M	T	W	T	F	S
	6	7	8	9	10	11
12	13	14	15			

You can never start Christmas too early. The Rockefeller Center tree lights up December 6 at 5:30 P.M., and to celebrate, world-champion skaters Tai Babilonia and Randy Gardner will perform and St. Patrick's Choir will offer Christmas carols. Soprano Shirley Verrett appears in a rare local recital December 7 at the 92nd Street Y, with an all-Brahms program.

Apprenticing Sorcerer

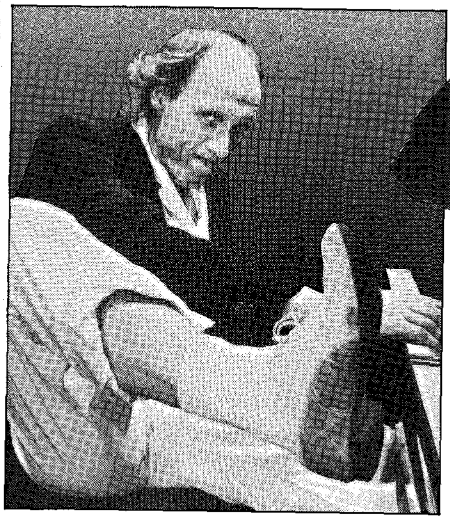
Meet Merlin (Doug Henning, below with Chita Rivera) as a youth learning to be a wizard in the musical *Merlin,* previewing at the Mark Hellinger from December 7.

And Helen Makes Three

Jane Alexander (near right) is Annie Sullivan, with Karen Allen as Helen Keller, in *Monday After the Miracle,* William Gibson's play that takes place sixteen years after *The Miracle Worker.* Annie is now married, and Helen lives with the newlyweds. Previews begin December 6 at the Eugene O'Neill.

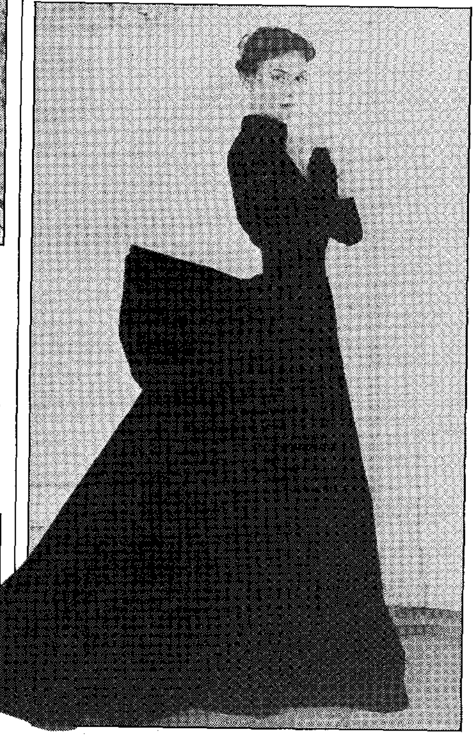
Fun With Feathers

"A Retrospective With Artworks" runs from December 8 through 30 at the Parsons School of Design, featuring the fantasy world of Zandra Rhodes (above). You'll see a collection of dresses, watercolors, and lithographs by the avant-garde English designer-artist.



Bustling Out

Below, a 1952 costume designed by Griffe and photographed by Willy Maywald, one of the masters of the art of fashion photography. An exhibition of his work, covering 40 years, opens at the Fashion Institute of Technology on December 9 and continues through February 5.



Something Completely Different

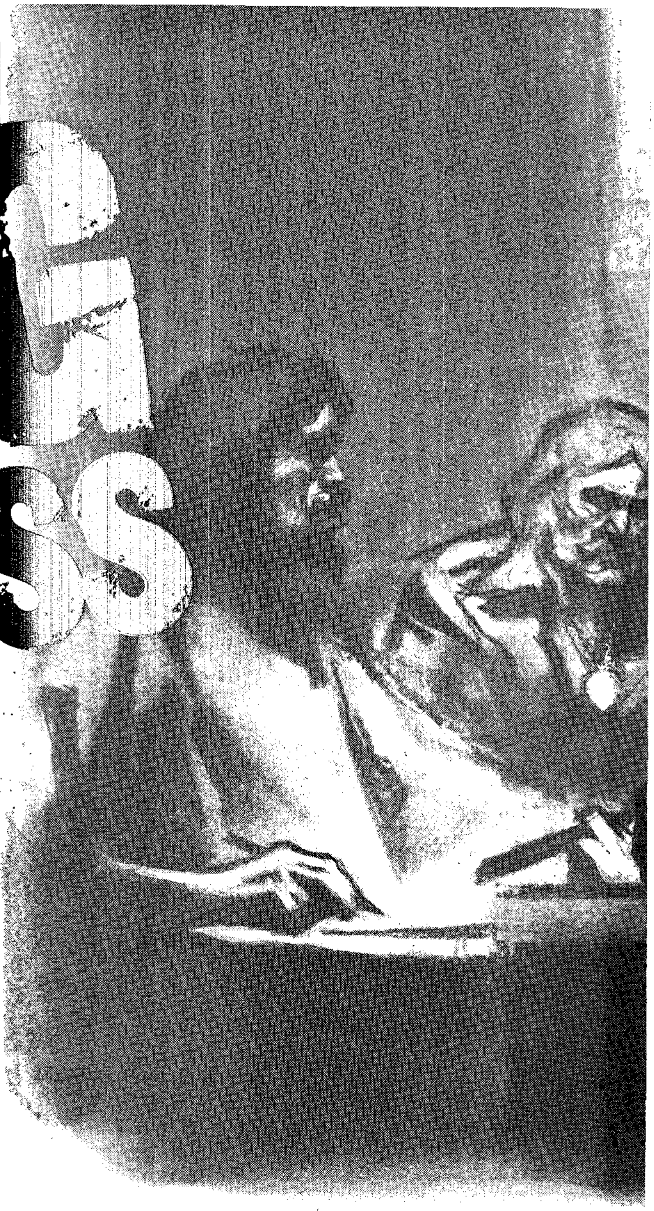
A Dutch musical-theater artist makes his debut in this country in a one-man show, *Herman van Veen: All of Him,* opening December 8 at the Ambassador for a two-week engagement. Van Veen (left) is well known throughout Europe for his mime, clowning, singing, and dancing, and his show is, fortunately for us, all in English.

Photographs, clockwise from top: Jack Buxbaum; Willy Maywald; Herman Selleslags; Peter Cunningham.

There's no business like

DRUG BUSINESS

By Nicholas Pileggi



DOPE IS NEW YORK'S HOTTEST CASH BUSINESS—the biggest illegal enterprise in the city. Hundreds of millions are being made by people who never dreamed of such wealth. Family fortunes are being amassed. No longer the province solely of aging mobsters with French Connections, the city's drug business has exploded with such unprecedented customer demand that today it can accommodate thousands of amateur drug dealers along with the pros.

In all, New York's illegal drug trade, which includes the importation and distribution of everything from amphetamines and marijuana to heroin and cocaine, is estimated to be a $45-billion-a-year cash business, according to Sterling Johnson, the city's special narcotics prosecutor. At that figure, it surpasses the city's $24.5-billion retail trade, $14.6-billion manufacturing industry, and the $13.9-billion revenues of the hotel, advertising, and service businesses—and all its profits are tax-free, its employees non-union, and its paperwork nearly nonexistent.

The business is flourishing outside New York, too. Attorney General William French Smith reported that gross drug sales nationwide approached $79 billion in 1980, "about equal to the combined profits of America's 500 largest industrial corporations."

At a time of widespread unemployment, the drug trade is notably labor-intensive. In the New York area, the business is run by about 10,000 middle-to-high-level importers and distributors. Among them, they employ between 100,000 and 300,000 part-time workers with an array of special skills: fast-talking street hawkers, nimble-fingered heroin baggers, bank-connected money changers, and broad-backed musclemen who tote 80-pound bales of marijuana from ship to shore. In addition, thousands of part-time couriers carry millions in contraband hidden in their suitcases or stomachs. Hundreds of lawyers advise and defend the dealers. And thousands of clerks operate more than 800 smoke shops around the city where marijuana can be bought if not over the counter then through a hole in the wall. These shops, which often masquerade as record shops, delis, or candy stores, all require dozens of employees to sell, restock, and protect the establishments—which average from $20,000 a week to $20,00 day, tax-free.

Major importers travel the world like multinational e ecutives. "I traveled so much that I'd wake up in the morni and not know where I was," Frank Lucas, one of the first bla heroin dealers to become an international importer, recall recently. "I'd go to Lima, La Paz, Santiago, Bogotá and wi up at the Imperial Hotel in Tokyo before heading ba through Vegas."

The drug industry also employs its own security for Besides the traditional mob killers and cocaine cowboys, dr dealers have hired teenage hit men to protect themselves a murder their rivals. "A whole murder culture has grown around some of these dealers," said District Attorney Rob Morgenthau. "We recently got a conviction against Wal Tyrone Smith, for instance, who, along with two of his ga members, was involved in at least fourteen drug-relat murders. When we arrested him, Smitty was armed with a mm. automatic and silencer. He was fifteen when he took p in his first killing."

Though the drug business doesn't rank among the cit largest employers—there are 594,868 workers in the who sale and retail trades, and 496,760 in the manufacturing durable and non-durable goods, for example—it does top garment industry (141,804 workers) and construction (83, workers). What's more, the drug business seems to be cession-proof. While consumer spending in general is we spending on drugs is up, and, in particular, dealers

Illustration by Harvey Dinner

If the dope kingpins of New York ever got together for a board meeting, they'd like the numbers on the chart.

njoying a heroin and cocaine boom. The customers are here, the profits incredible, and the deterrents minimal.

"I would have to say that only between 5 and 10 percent of hose currently dealing in drugs on a regular basis in the city ver come close to getting caught," said Johnson, the arcotics prosecutor. "Somehow, that message has gotten out. We're coming across lawyers, teachers, doctors, excutives, merchants, clerics, firemen, even an F.B.I. man. That imply wasn't the case a few years ago. Somehow the stigma hat had been attached to dealing in drugs has evaporated in ome people's minds. There's a feeling all around town today hat to get caught dealing drugs you've either got to be very, ery dumb or very, very unlucky."

"So many people are involved in the drug business that law nforcement is overwhelmingly challenged today," said Raymond Dearie, the U.S. attorney for the Eastern District of ew York and head of the area's federal narcotics task force. earie said that even though arrests and convictions can send eople away for fifteen and twenty years, most dealers believe hey will never get caught.

"It's not just the matter of making incredible amounts of noney that attracts many of these people," Dearie said. "It's he fact that they are making that money instantaneously. hey see drugs as a source of instant wealth. They're almost alling over each other coming into the business. For the first me in U.S. history, we're finding that millions of dollars' orth of drugs are being fronted by importers and dealers on consignment basis, just like any legitimate business."

THE SIGNS OF DRUG BUCKS ARE ALL OVER TOWN. Discos with extravagant sound systems, glossy restaurants, $65,000 summer rentals at the beach, apartment houses, and office buildings are just some of the places where narcotics profits are being spent. Whole stretches of the East Side, along First and Second Avenues especially, are dotted with businesses fueled by cocaine profits.

"For investment, mostly they like to put their money into cash businesses, where they can establish a legitimate income upon which they pay taxes and pretend to be legitimate," said Lawrence Ruggiero, a former federal prosecutor who specialized in major organized-crime narcotics dealers. "As a result, you'll find them in car washes, travel agencies, check-cashing outfits, electronic-game arcades, fast-food chains, jewelry stores, and clothing boutiques. Even if these places don't make a dime, the dealers are willing to pump money into them every week, pretending that the income is honestly earned. That provides them with a tidy little cushion of legitimacy. Their long-range investments, of course, are handled by lawyers and accountants, and they seem to run toward whole shopping centers, silver mines, horse farms, real estate, and even banks, but only after their money has been washed four or five times through Bahamian and Swiss banks so it is untraceable."

The feds are currently looking into an elaborate money-laundering scheme in which as many as 3,000 suspected drug dealers may have managed to invest nearly $4 billion in U.S.

real estate after channeling the money through foreign banks and tax havens. So far, the Department of Agriculture—which keeps tabs on foreign real-estate investors—has refused to turn over the necessary information to the Justice Department. Too much paperwork, it said.

"A lot of these giant cooperative apartments you see rising to the sky around town are indirectly financed by drug money," said Ruggiero, now in private practice. "The contractors often can't really begin their projects until they have enough of the million-dollar apartments already sold. Working through lawyers, the drug dealers will often buy five, six, or even eight of the apartments as investments and then rent them out to people willing to pay the prevailing rates."

Just disposing of drug money can be bothersome these days. Last month, for instance, a Citibank account executive was arrested along with eight others in a money-laundering operation that handled more than $100 million, most of it cocaine profits.

Eduardo Orozco, a 43-year-old Colombian coffee importer with offices at 120 Wall Street, was indicted last month for conspiracy and other charges after an organization he headed made 193 cash deposits totaling $96.4 million in a single bank account. Another group of Colombians, overwhelmed with coca-dollars, were arrested recently after officials at Donaldson, Lufkin & Jenrette became suspicious when the men moved $38 million through their brokerage account in two months.

In New York today, some people make money just changing money for drug dealers. The large-scale operators can't possibly store their wealth in the form of the $5 and $10 bills in which it arrives from the street, so they have their small bills changed by men and women who work in banks and charge $1 for every $100 changed.

"Many of them hire professional money counters just to add up the money," said Federal Prosecutor Victor Rocco, head of the criminal division of the Eastern District. "They also count the money by weighing it. They have scales and charts indicating how many pounds of fives and tens and twenties equal how many thousands of dollars. We've also seen many of the large dealers using the same kind of counting machines used by banks."

Other dealers don't bother to change it here at all, but charter Lear jets at La Guardia and Newark and fly the money in cardboard boxes directly to their banks in the Bahamas or on Grand Cayman. "We've had more than one occasion when the dealers flew so many cartons down that the banks couldn't get it all into the cars they sent and had to go back for a truck," said Thomas Cash, of the Drug Enforcement Administration in New York.

"One of the biggest problems my clients have," said criminal-defense lawyer Edward Hayes, "is that they have so much money hidden here and there that they forget where they put it. I had one guy who lost $300,000 he buried somewhere upstate, and another guy I represented stashed some loot in a basement closet for six months. When he went to get it, he found that mice had eaten about $48,000 worth.

"Mostly," Hayes continued, "they just stash a quarter of a mil in a suitcase under the bed and go to sleep with a machine gun on the floor next to their slippers."

Just about everyone involved in the city's drug trade makes money—from the teenage couriers who park their $45,000 Mercedes sports cars outside Harlem schoolyards while shooting baskets for $100 a throw, to major dealers like Frank Lucas, who dropped $15 million at the blackjack and dice tables of Las Vegas without looking back. Point men at smoke shops and at abandoned buildings used as heroin supermarkets earn $100 or more a day. "All they got to do is whistle," one agent said, "and they get $500, $600 cash a week."

Heroin couriers, who include barmaids, housewives, social workers, merchants, and teachers, body-carry several kilos at a time or smuggle the contraband in false-bottomed suitcases. They typically earn $10,000 or more for their trips.

Even South American peasants can earn from $1,500 to $5,000 for swallowing condoms or the fingers of surgical gloves stuffed with cocaine and sealed with dental floss or fishing line. One man, Gabriel Antonio Pino, 27, was grabbed coming off an Avianca flight recently after he suddenly took sick. Surgery revealed he had swallowed 120 condoms, containing almost two pounds of cocaine, valued at almost $60,000 on the wholesale market.

Money is being made so fast that police are coming acros low-level operators with the kind of wealth that only majo drug dealers had ten or twenty years ago. It wasn't unti Frank Fiala, a 37-year-old machinist, was murdered in Brooklyn last year that police realized his earnings as a drug courie had financed a grand-scale impulse purchase: a Brookly disco, paid for with $1.5 million in cash and bought becaus he didn't like the service he'd received there and wanted t fire the help. At the time of his death, police said, Fiala als owned a $300,000 helicopter, two twin-engine Cessnas, a $84,000 Rolls-Royce Silver Cloud, a 22-foot stretch limousine a Mercedes convertible, and a 41-foot yacht, for which he ha paid $180,000 in cash. When José Cabrera-Sarmiento wa arrested on homicide charges three years ago (he was late acquitted), city detectives said he was wearing a solid-gol medallion with his nickname, "Pepe," written on it in diamonds, and he had just paid $135,000 in cash for a new Rolls-Royce Corniche and $700,000 in cash for a yacht.

Still, the suspected drug dealers today have begun movin away from the glitter and have sought out more endurin areas for investment. When Edith Schoor, a 34-year-ol Dutch woman, was charged recently with running a $400 million international heroin ring, federal agents found tha she had once negotiated to buy the First Woman's Bank o New York. According to prosecutors, she had already acquired Goya's masterpiece *The Bullfight* as partial payment o one of her drug deals.

THE BOTTOM LINE IN NEW YORK

*GROSS REVENUES**	
ILLEGAL DRUGS	$45,000,000,000
RETAIL TRADE	$24,500,000,000
GARMENT TRADE	$17,000,000,000
MANUFACTURING	$14,600,000,000
TOURISM	$3,000,000,000
ENTERTAINMENT	$2,500,000,000

*EMPLOYEES**	
WHOLESALE AND RETAIL TRADES	595,000
MANUFACTURING	497,000
ILLEGAL DRUGS	100,000–300,000
GARMENT TRADE	142,000
CONSTRUCTION	84,000

*According to the latest New York City figures.

THE DRUG PROFITS ARE ENORMOUS BECAUSE THE markups are staggering. A kilo (2.2 pounds) of heroin that is 75 to 80 percent pure starts as ten kilos of poppies, worth, in all, between $350 and $10,000. In New York, a wholesaler pays $240,000 to buy that kilo from the importer. Ten years ago he paid $11,000. After the wholesaler uts the heroin in half and adds milk sugar or mannitol, he esells two kilos for a total of $480,000 to the distributor. He n turn cuts it to its 3 or 4 percent street-level purity and sells for about $1.66 million. (At this point, heroin is worth more han gold. Last week, gold was selling for $435 an ounce, hile that much heroin cost $10,000.)

Few people know the heroin business better than Frank ucas, the heroin dealer who broke the original organized-rime drug monopoly. Lucas received sentences totaling 70 ears on drug charges in 1978 but has recently been freed, fter his cooperation with authorities instigated more than 00 investigations.

"I paid $4,200 a key [kilo] in Thailand," Lucas recently said. It was 98.9 percent pure. I could cut it once and sell it for 60,000, or I could do the whole thing myself."

Lucas soon decided to do the whole thing himself. He tarted shipping planeloads of heroin from the "Golden riangle"—Laos, Burma, and Thailand—in everything from ne coffins of servicemen who had died in Vietnam to Henry issinger's plane.

"A key of heroin in Thailand contains 34 ounces," Lucas ontinued. "My 34 ounces measured out to 450 to 500 spoons, nd I could put twenty on it [cut it twenty times], so that when hit the street it was 5 percent pure, and I'd get a million and half for my original $4,200.

"I'd bring that stuff out onto the streets at 5 P.M. and by ten 'clock you had no more stuff left. I called it 'Blue Magic.' "

The markup in cocaine is just as extraordinary. The 500 ilos of coca leaves needed to make a kilo of cocaine cost 1,200, and the steps of the process escalate rapidly from nere. The 500 kilos of leaves, for instance, make 2.5 kilos of malodorous green paste, valued at $5,000. The 2.5 kilos are urned into 1 kilo of cocaine base, valued at $11,000. The ocaine base is processed into a kilo of cocaine hydrochloride, orth $20,000. The value of the kilo suddenly rises to $60,000 hen it's smuggled into the United States. The importers, lmost all of them Colombians, cut the kilo in half, filling out ne volume with procaine and, sometimes, amphetamine, and oubling the value, to $120,000. The two resulting kilos are urther cut until they reach the average street-level purity of 2 percent. In the end, sixteen kilos are produced, worth bout $2 million.

An independent operator could buy a pound of processed ocaine in Colombia for $10,000 with almost no difficulty, ccording to federal agents, who claimed they had seen buys eing made openly from waitresses and shopkeepers. The ound of coke consists of 448 grams, the agents said, and ould be sold on the East Side for up to $120 a gram. That's 53,760 on the original $10,000 investment. Tripling that ound of processed cocaine by diluting it, the agents said, irals the price up to $161,280.

Marijuana prices vary almost as widely as the consumers of e drug. The highest-grade Hawaiian pot can cost as much $3,400 a pound, while the homegrown variety goes for hatever the market will bear. Officials estimate that omestically grown marijuana is a $10-billion-a-year cash usiness, with 200,000 small-time growers cashing in on an panding market. By August of this year, the Coast Guard ported, it had seized 727,000 pounds of marijuana on ips and planes around New York; only 151,000 pounds were ized in all of 1981.

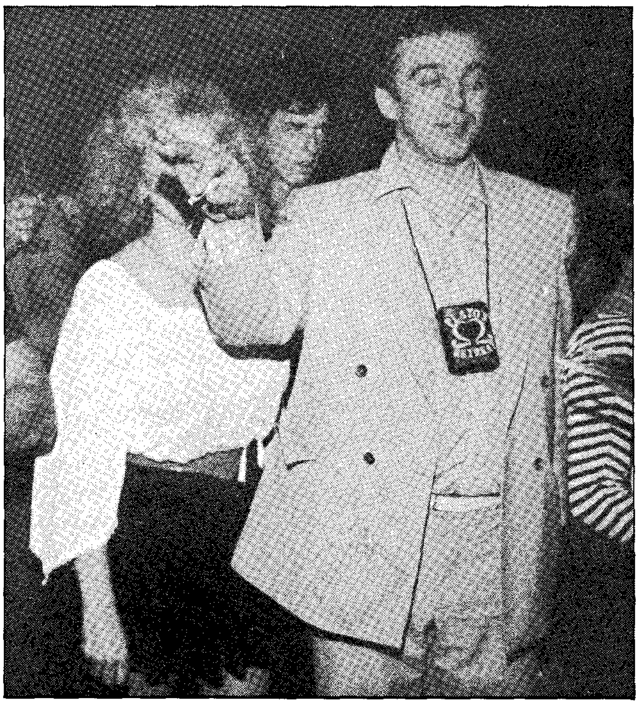
Last year, the feds broke up a billion-dollar, six-state ring sponsible for up to 40 percent of all the Colombian mariana being smuggled into the country. The gang's New York ader was reported to be a 31-year-old logistical genius who directed his fleet of planes, boats, and trucks from a drug-rehabilitation center.

THE CUSTOMERS WHO MAKE THIS VAST ENTERPRISE possible exist today in greater numbers than ever. The National Institute on Drug Abuse has estimated that Americans spend at least $120-billion a year on controlled substances and their consequences. The institute claimed a recent survey showed that 22.5 million people had smoked marijuana in the last month and 4.3 million had used cocaine. Another 500,000 people are heroin addicts, the institute said.

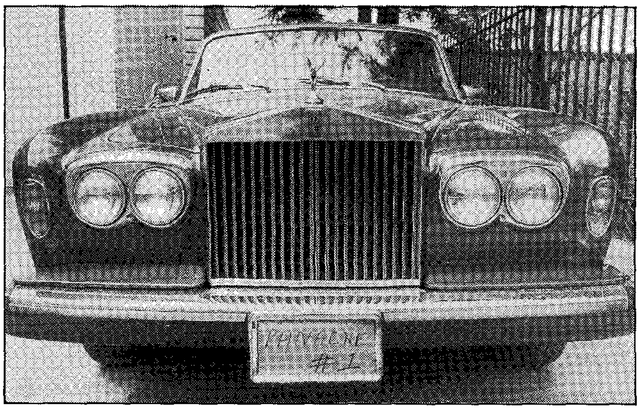
Since 1979, according to the House Select Committee on Narcotics Abuse, New York City has been "reeling" under a heroin epidemic. Last June, in a report on drug addiction for Governor Hugh Carey, Joseph Califano said that the number of heroin addicts in the city had increased 50 percent since 1978. The former U.S. secretary of health, education, and welfare estimated that there could be as many as 177,500 heroin addicts in the city, or one addict to every 43 residents.

Narcotics-related deaths, emergency-room episodes, and admissions to centers for treatment of addiction are all up

FAST MONEY, FAST LIFE



Drug courier Frank Fiala bought a Rolls-Royce and lived it up—until his murder.



tographs: Marc Vodofsky/New York *Post*.

substantially, according to Representative Leo Zeferetti, of New York, chairman of the Narcotics Abuse Committee.

Cocaine use, too, has shown a marked rise in both the city and the suburbs. "In the last two years, Nassau has registered an increase of 66 percent in cocaine-related arrests, while cocaine arrests as a proportion of total drug arrests have increased 40 percent," reported Harold Adams, Nassau County's commissioner of drug and alcohol addiction.

Customs officials estimate that approximately 8,800 pounds of heroin will be smuggled into the United States this year, half of it through Kennedy Airport and the city's waterfront. They expect 96,800 pounds of cocaine to be brought in, almost all of it flown directly from Peru, Bolivia, or Colombia to one of the hundreds of airplane clearings in southern Florida. And 28.6 million pounds of marijuana are expected, about 80 percent of it produced in Colombia.

In New York, the heroin trade is largely controlled by organized-crime families, especially those associated with the East Harlem Luchese family and the Sicilian-based Gambino-Spatola-Inzerillo mob. The families have unquestionably reopened their contacts with the Middle Eastern poppy farms, and re-established refineries outside Palermo. The "Sicilian Connection"—broken for much of the seventies—is back in business.

"In the 1970s, we didn't see the broad-based involvement of all the families," said Sean McWeeney, the F.B.I.'s resident mob expert. "Now they're into it up to their ears."

In 1979, prosecutors in the Eastern District spotted the reopened Sicilian Connection. An elaborate courier operation involving Vincent Beltempo in New York and Salvatore Gallina in Palermo was suspected of shipping hundreds of pounds of heroin into the United States, according to Reena Raggi, head of the Eastern District's narcotics prosecutors. The couriers, most of whom were friends, associates, or lovers of the drug dealers, were flown to Palermo, where they were outfitted in extra-large clothes and loaded down with as much as ten pounds of heroin for their return trips. The conviction last year of the Beltempo gang ended that courier operation, but others are almost certainly in existence.

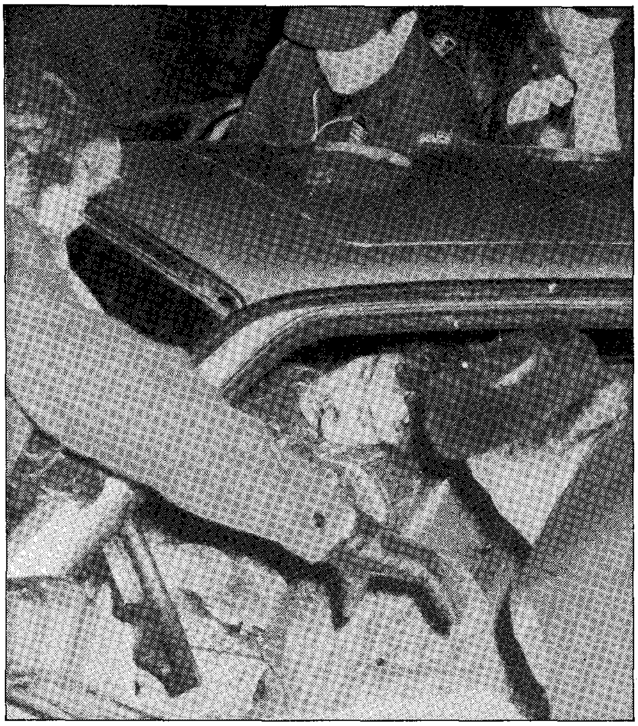
Also, last year, Eastern District prosecutors won convictions against the Riccardo Cefalu ring, which had been importing hundreds of pounds of heroin from refineries in Palermo and exporting millions in proceeds back to Palermo via various Swiss banks. In July 1982, John Notaro and Roy Ranieri, mobsters tied to the Sicilian Connection, were convicted and sentenced to nine years each in prison after federal agents found 115 pounds of pure heroin in their shipment of thirteen espresso-coffee machines to Brooklyn. The value of the shipment was estimated at $184 million retail and $27-million wholesale.

In Sicily, there are other signals of the mob's rekindled interest in the heroin trade. Authorities estimate that many of the 140 murders in Palermo and its suburbs so far this year are linked to the drug trade. "One can see the heroin trail every time a new building goes up illegally, without bank loans, on the edge of Palermo," said Special Magistrate Emmanuele De Francesco, a former head of the Italian Secret Service. "It can be seen when you realize that unemployment here is 28 percent and yet there are no shortages of the fancy foreign cars."

De Francesco said 62 members of the Gambino Sicilian Connection will be going on trial in Italy this month for drug conspiracy and tax evasion. "Our Sicilian mafiosi have learned from their American cousins how to launder and hide money, something which they never knew before," said the magistrate.

Though the street-level marijuana business is too penny-ante to interest the mob (or the police, who virtually ignore it), organized-crime families seem to be financing the larger shipments of pot or shaking down the retired hippies who do much of the smuggling.

COCAINE WARS



The Galvez slaying led cops to a stash of guns, cash, and dope in his Queens home.

The fourteen tons of marijuana seized off East Hampton last year was apparently financed by the DeCavalcante crim family in New Jersey, with Joseph Ippolito Jr., 31, of Livingston, New Jersey, the "soldier" in charge. Nassau Count detectives said that when arrested, Ippolito's gang was usin black lifeboats to shuttle the bales to trucks onshore from a 80-foot trawler, *Miss Marjorie,* and a 42-foot cabin cruiser *Unapplied Time.* In the nearby home of one of the suspects the police also found a "highly sophisticated" communications system that allowed the smugglers to stay in touch wit the trawlers and scan the frequencies for Coast Guard cutter

Photographs: Wide Worl

and aircraft. Last June, Ippolito received a term of up to eight years.

Cocaine in the city is controlled by Colombian dealers, many of them set up as legitimate businessmen with offices in Jackson Heights, Queens, and almost all of them with influential connections in their native country. Police say the Colombians are also among the most violent dealers in the trade.

The violence exploded last February when Orlando Galvez, a 32-year-old Colombian dealer, his 29-year-old wife, and their eighteen-month-old daughter and four-month-old son were murdered in a Mercedes on the Grand Central Parkway. At the Galvez's $1,000-a-month Queens apartment, police found an arsenal of weapons, 140 pounds of cocaine, and nearly $1 million in cash.

Most of the Colombian dealers distribute the drugs through a series of middle-level American-born operators. The Americans end up taking most of the chances. For instance, last June a group of men were arrested on a deserted runway at Long Island's Brookhaven Airport trying to shove 610 pounds of pure cocaine out of their plane. Except for Fernando Alzate, 37, a "cocaine chaperone" from Colombia, all eight men indicted in the case were locals.

"The gang included the kinds of macho desperadoes who've seen one movie too many," said one agent in the Drug Enforcement Administration.

Among those arrested were David Silbergeld, 45, a Manhattan computer consultant and East Side singles-bar swinger who had handed out pictures of himself in Green Beret combat regalia; Bernard Monaghan, 43, who owned a bar at 31st Street and Third Avenue; and Robert Humeston, 47, a Sayville, Long Island, pilot.

"When the Colombians ship in a load, it's not some feeble 600 pounds," the agent continued. "It's more like the billion-dollar load of 3,748 pounds seized at the Miami airport last March. That stuff had been shipped from Medellin, the same place the 'chaperone' was from, and had been packed in 21 boxes marked BLUE JEANS."

THE COST TO THE CITY OF ITS LARGEST CASH business is incalculable. A study two years ago by Temple University linking heroin dependence with crimes found that 243 addicts were responsible for having committed more than 500,000 crimes in Baltimore over an eleven-year period. The study also showed that the crime rate of addicts fluctuated depending upon whether they were "on" or "off" drugs. During their off periods they committed 84 percent fewer crimes than when they were on. In addition, the tudy contradicted the commonly held belief that addicts end to commit burglaries and other property crimes instead of crimes against people: 40 percent of the addicts arrested were carrying weapons.

District Attorney Morgenthau said that findings in New York are similar. In a three-month period last spring, 26 percent of all felony complaints and 19 percent of all misdemeanor arrests were drug-related. Sixty to 70 percent of those rrested for robberies had prior narcotics arrests.

The overwhelming number of those arrested for minor drug offenses are either put on probation or made to pay minimal fines, from $25 to $250.

"We've made over 3,600 arrests near schools," said Inspecor Dennis Ryan, who heads the Police Department's narcotics squad, "and we got one guy who was selling marijuana cigarettes out of the window of his house, next to the chool. When we made the pinch and got inside, we found the uy had a suitcase filled with coins the kids had paid him for heir joints. About 90 percent of those arrested selling marijuana around schools—and we're mostly talking about lementary schools—are not students but either truants or ecent dropouts."

Ryan said his men have made thousands of arrests in bandoned buildings, particularly on the Lower East Side, many of which have been booby-trapped with trick floors and wire strung across corridors to snap the throat of anyone in pursuit.

Police, court, and prison expenses related to drug crimes are estimated to reach $11.2 billion a year nationwide, according to the National Narcotics Intelligence Consumer Committee, a federal group. In addition, $4.2 billion in productivity is lost each year as a result of unemployment and absenteeism. Another billion is spent each year for drug treatment.

ALMOST NO ONE DEALING WITH THE DRUG PROBlem is hopeful about finding a solution. There's occasional talk about legalizing drugs to take away the criminal incentive. But people like Representative Charles Rangel, of Harlem, worry that legalizing hard drugs would be genocidal for many unschooled and unemployed minority youngsters.

In October, President Reagan and Attorney General William French Smith announced an all-out war by the federal government on drugs. They promised to hire 900 agents, 200 prosecutors, 400 support staffers, and to finance 1,000 additional jail and prison berths to accommodate the expected arrests. So far, Congress has expressed doubts about the seriousness of the "war," since the administration is unwilling to raise the Justice Department's budget by the $130 million it would probably cost. The administration has said the money will come from adjustments in the Justice Department's current $2.7-billion budget—an approach that critics insist is unrealistic.

In addition, D.E.A. officials who asked not to be named said that an effective drug-fighting program is a pipe dream as long as the key cocaine suppliers in South America and heroin suppliers in the Golden Triangle and Pakistan remain close to the ruling governments—and thus under the protective umbrella of the State Department. Roberto Suarez-Gomez, 49, allegedly the biggest cocaine dealer in Bolivia, was untouchable for years because of his financial support of Bolivia's then president, General Garcia Meza. Suarez has now been charged in Florida with conspiracy to distribute cocaine, but so far the U.S. government has been unable to extradite him.

The government's powerlessness in dealing with the international drug business was dramatized last month when Attorney General Smith was forced to beat a hasty retreat while touring a drug bazaar in Landi Kotal, Pakistan. "I'm sorry, but we can't guarantee your safety," said Jamshit Bukhin, home secretary of North-West Frontier Province, as he cut short Smith's fact-finding visit to the bazaar.

Officials in New York City are similarly overwhelmed. "It's not a very optimistic picture," said Sterling Johnson. "Even with our arrests up and our conviction rate up, we're finding that some of the city's most active dealers are the ones already under arrest. The increased arrests and the doubled number of indictments have caused delays, and the drug dealers know how to hire lawyers to further delay their cases. They get adjournment after adjournment. What happens as a practical matter is that the person who has a drug case pending goes right back into the drug marketplace and continues to make money—knowing he won't be bothered by the police, because he already has a case pending.

"What's the sense of our spending another $20,000 on a defendant we already spent $20,000 getting indicted in the first place?," Johnson asked. "It's a waste, because he knows and we know that once he's tried or pleads out, the judge is not going to give him consecutive terms."

Thus, even after they're arrested, the city's drug dealers are not only free to amass more money, hire better lawyers, and dispose of potential witnesses, but can enjoy near immunity from police harassment. In New York today, the drug trade is a business in which the kingpins rarely lose. ▬

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Frankie and Johnnie's: *Before the curtain, there's standing room only in this upstairs former speakeasy.*

Stage-Door Canteens

By Seymour Britchky

Eating to the Broadway Beat

It is not necessary to go to the theater to suffer in the theater district. You can go to Sardi's instead. Or to the new Luchow's. But if you wish to offset rather than augment three unmentionable acts, there are places in the area (from Broadway west, from 43rd to 53rd Street) where good food may be had. Here is word on those—and enough data on the others to sate all but the most pathological curiosity.

FRANKIE AND JOHNNIE'S

Formerly a speakeasy, Frankie and Johnnie's still gives you a taste of what the place must have been like in its illicit days. The approach is up a narrow stairs and through a door, where you encounter the exposed gleaming works that is this establishment's kitchen. At slow times, the swarthy gentlemen in kitchen whites who staff the little inferno hang, resting, over the steel shelves that at other times are laden with steaks and chops waiting to be picked up. They look like baleful Kilroys, and you may suspect that the impression you make as you parade past this reviewing stand will determine the care with which your dinner is prepared. When you arrange yourselves at your table, your hostess, a conservative lady in tight pants, a neckline that plummets to the eighth rib, duskened eyes, and a monument of black hair, comments, "We usually seat ladies by the wall," peeved and making no secret of it.

Dinner theater: *Meat, potatoes—and great fried onions.*

The sinister look of the place derives from the low ceiling, the dim light cast by red-shaded lamps, the rickety shutters on the windows. Nor is it undone by the theatrical posters, framed and behind glass, that hang on the dark wooden walls. Frankie and Johnnie's is impervious to change. The menu has not varied in living memory. Though the people who come here did not one and all vote

Photographed by Dan Wynn.

“. . .René Pujol’s shellfish winner is the lobster

for or against Roosevelt’s third term, there is no one in the place whose way of life is reported on in *Vogue.*

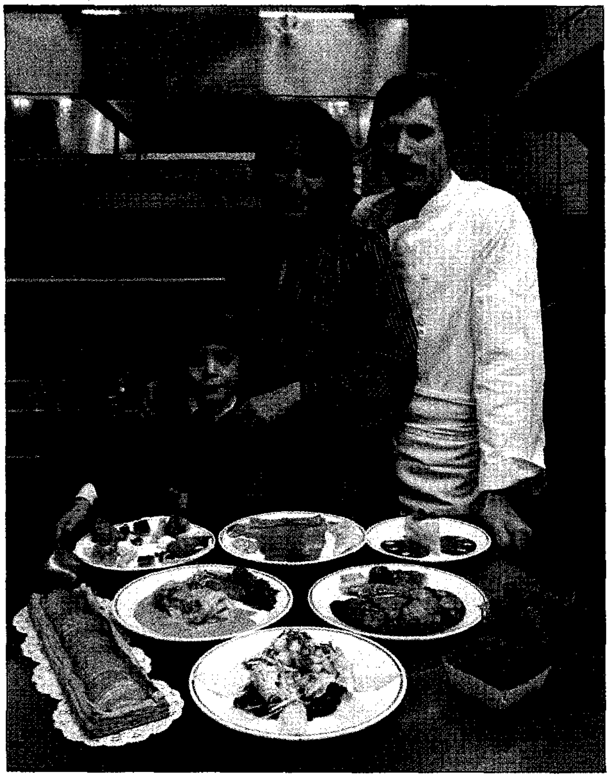
What Frankie and Johnnie’s preserves is kept in good repair. The raw clams and oysters are fresh, and if they are occasionally opened before you ordered them, only shortly before. They are a better bet than the shrimp cocktail, which is of shrimp that are sometimes tasteless. The chopped liver is the genuine article, a pungent, well-fatted paste.

Here you get two veal chops to an order—very unusual these days—and they are big, blackened, juicy, with just a bit too much pinkness near the bone. The place seems never to turn out a bad order of lamb chops, and, as ever, your waiter produces a knife to cut the eyes away from the bones of the double ribs. The sirloin steaks are accurately prepared, their crusted outsides especially tasty, as if they are seasoned before they are broiled, and the meat is well chosen, fatted and flavorful. The chopped steaks are broiled rather than grilled, and often their surfaces are cracked, much of their blood-juiciness has drained away, and they are dry. An order of liver is two thick slices, crosshatched with marks from the grill, of good flavor but a little mushy.

The crusty lyonnaise potatoes are laced with sweet, polished slivers of onion. And the soft, hot centers of the potato pancakes have the slight acidity of raw potatoes—very good against the fried surfaces. Do not pass up the French-fried onions—a giant mound of dark, crinkly, sweet, weightless strands.

At one time almost all the waiters here were elderly Greeks. Some of them still are, and if you are lucky, one of these Hellenes will tell you about the desserts. You: “What is there for dessert?” Hellene: “Chisskeck, mobble chisskeck, strumberry whip crim, opple pie, blueberry pie.” You: “No ice cream?” Hellene: “Vanilla chocola.” Skip dessert. Steak dinners and coffee will be around $25, plus tax and tip. Wine is $10 and up.

Frankie and Johnnie’s, 269 West 45th Street (245-9717). Dinner, Monday through Saturday 4:45 to 11:30 p.m. American Express (A.E.), Carte Blanche (C.B.), Diners Club (D.C.), MasterCard (M.C.), Visa (V.).



René Pujol: *Claude René, Nicole, and chef Claude Franques.*

RENE PUJOL

OF THE DOZEN OR SO FRENCH restaurants in the theater district, this is the one that, more than any other, has departed from the old Broadway-bistro formula. René Pujol is even influenced a little—a *very* little—by carryings-on usually associated with restaurants of the Madison Avenue French persuasion: Raw salmon you can get, even fishes that are jetted in from across the Atlantic. What is perhaps more to the point are the notes of clarity and lightness in dishes that elsewhere in this neighborhood are, traditionally and to this day, overwrought and weighty. But while the place is drawing back somewhat from blunt assertiveness in its *cuisine bourgeoise,* it has so far refused to deviate from the uncompromising kitsch of its cornball appointments: a beamed ceiling, crockery and varnished copper on the timbered walls, a brick fireplace (complete with a fake deer’s head over it), an old grandfather clock (with swinging brass pendulum and quarter-hourly chimes), French-countryside murals. The place is not so much a restaurant as a flash-forward to a twenty-fifth-century museum, in which is re-created a characteristic public eating place on the isle of Manhattan, serving French food to the sub-aristocratic classes in the era before the dawn of civilization.

With callous disregard of its effect on your appetite, the savages present you, as soon as you are seated, with a pot of rillettes, a paste of pounded and seasoned pork and fat, which you are meant to apply copiously to slabs of bread—with butter, if enrichment is required. The natives extract the roe from certain fish and serve it as red caviar, the mound of russet-orange globules accompanied by white disks cut from sharp red radishes, strong chopped onion, a great dollop of sour cream, lemon, warm buttered toast—a rousing appetizer. And they trap lobsters at the bottom of the sea, boil them, remove the crustaceans’ meat from the shells, cut it up, serve it warm—in a dressing that is little more than seasoned oil—mingled with strands of crisp vegetable on leaves of tender lettuce and endive. Salmon is marinated raw, with dill, and the great sheet of tender, pink meat is served with a sour, tangy, and caper-studded mustard sauce, and with lime, the juice of which makes the dish sparkle.

Seafood is this kitchen’s strength. You get a whole Dover sole, fresh, firm, skinned and filleted and sautéed, its buttered and browned surface glinting. Most days there are a couple of fish of the day—sometimes a splendid red snapper stuffed with a fluffy mousse of sole, blanketed with a stout lobster sauce, and garnished with a little mound of bay scallops; and sometimes fresh salmon, broad slices of it, in a winy cream sauce that is laced with tart sorrel, this fish, too, garnished with scallops. If you want the scallops without the fish, the little morsels are sometimes served combined with julienned vegetables in that same sorrel sauce. The shellfish winner, however, is the lobster “au wiskey,” in which the chunks of lobster meat are served in a polished red sauce—at once sweet and biting and briny—that has been fortified with liquor. You get sweetbreads that are as light as soufflés, floured and lightly browned, their dark-red sauce sharp with green olives. Thin slivers of veal are served in a rich and creamy sauce that is thick with mushrooms and heady with brandy. You wish that the blocks of beef in the boeuf bourguignon had been cooked longer, for they are a little resilient, not at all integrated into a steamy, stewlike mass, which is what you expect this dish to be. The rack of lamb is of good meat, accurately roasted, cut into tender little chops that are blackened and salty around the edges. The rack is made only for two. So is the Chateaubriand, that great knob of tenderloin, roasted until it is a deep

'au wiskey,' in a sauce fortified with liquor…"

mahogany on the surface, still bright red within, and served with a sauce béarnaise that is abundantly salted, powerfully fragrant of its tarragon.

In season, perfect berries are served here—raspberries, strawberries, blackberries even—with excellent whipped cream. Both the pear cake (a layer of cool pear filling at the center of the light sponge cake) and the orange cake (sponge cake again, this one wrapped in paper-thin slices of orange) are served in pools of crimson raspberry sauce.

A bottle of wine is as little as $9. The prix fixe is $18 to $22, depending on the main course, but most of the appetizers carry premiums ($2 to $5), as do some of the desserts ($2). Add tax and tip.

René Pujol, 321 West 51st Street (246-3023). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Saturday 5 to 11:30 p.m. A.E., C.B., D.C., M.C., V.

WALLY'S

ON A GOOD DAY WALLY'S IS the equal of the best steakhouses in New York, which is about the most you can say for any of them. But what Wally's lacks is that quality—characteristic of many of the city's most respected beef emporiums—of having grown venerable while doing business in the same old way in the same old place for 50 years without ever having changed a stick of the premises. That condition is difficult to install overnight, and Wally's has been around little more than a decade. It is hard—no, impossible—to imagine that the look of this establishment will someday arouse that nostalgic reverence for the simple glories of time past that is engendered by the likes of the Palm or Peter Luger. Will Wally's hideous, ornately framed oils mean to future generations what sawdust means to today's? Will the crystal that drips from these intricately molded chandeliers ever give rise to wistful longing for almost forgotten values?

Wally's is a big bar on your right when you enter, a few tables nestled under the stairway on your left, a dining room at the back. The restaurant is dark wood, pastel plaster, deep-green banquettes and chairs and carpeting, and that art and those chandeliers. Once you are seated you are handled by a waiter who gives you no more time than is necessary, but no less either. These fellows, happily, have an order pad poised whenever they are talking to you, you should know they have not come to socialize.

There are certain clues that you are in a New York steakhouse circa the twentieth century. Look around, and at any time there is at least one gentleman in the place talking with both cheeks full. Do not be surprised if he wears a rug, has a row of cigars in his shirt pocket. His lady companion may well wear jewelry on both hands, both wrists, both ears, around her neck, and in her hair. If Al did not take her to Wally's once a week, she would not be so fat and happy. If this is Al's birthday, they are probably seated at one of the big round tables near the center of the dining room, with a glittering assembly of their families and friends. And shortly after the main-course dishes have been cleared, most of the dining-room staff will march up to the table, one of them bearing a slice of chocolate-mousse cake, a lighted candle planted therein, to sing "Happy birthday, dear A-al." Most of the customers in the place join in. It is enough to make a grown man (Al) cry.

Wally's: *A giant lobster stars at this steakhouse with an Italian accent.*

Every steakhouse has an accent. This one's is Italian. You may begin with melon and prosciutto, and if the fruit is not always at the apex of ripeness, it is covered over with great sheets of pale, well-fatted, mild but tasty ham. The raw oysters and clams are utterly fresh, were opened only when ordered. The cocktail sauce is hardly more than a remove or two from bottled ketchup, but with these bivalves you will want no more than a squeeze of lemon and a few grains from the pepper mill. You may ignore that sauce again with the Maryland-crabmeat cocktail—this is sweet crabmeat and it is abundant. If you want those clams hot, have them as clams posillipo, six littlenecks, in their shells, covered over with a good, thick, garlicky red sauce. If you want your clams hot but white, have linguine with white clam sauce—a pedestrian, no-fault version of the standard dish—in which the chunks of clam come from larger mollusks, the al dente pasta from a box. For a more interesting pasta, try what is given as "Wally's Shells," which are served in a version of this house's red sauce that is creamy and thick with ricotta cheese.

Order striped bass en brodetto and you get a slab of fish size 12 EEE. It reaches you in a buttery and briny broth, loaded with parsley, in which stand four or more of those good little clams. Wally's lobster these days is a $42 marvel, huge, superbly broiled—cooked through but somehow weightless—shiny with butter, juicy. Folks who start out on one with the intention of taking home the claws have been known to work their way through the entire production without looking up. The handful of Italian veal dishes includes a good veal francese—three pale and tender cutlets, delicately crusted, in an acidic but gentle lemon sauce. Closer to the steakhouse spirit is the chopped-veal steak (which, if you so elect, will be prepared with sautéed onions and garlic mixed in). You get two browned burgers of the pale meat, and they have a homeyness and weightiness, as of food as it was before there was cuisine. While almost everything else these days seems to be as splendid as ever here, the steaks are now often of less than the most richly marbled beef, though they are tender and quite accurately prepared.

Whatever you eat, do not fail to have the hashed-browns. They are dark and crusty, almost blackened here and there, powerfully salted and peppered— you get a mammoth serving.

The cheesecake is the cream-cheese variety, sugary, cold, heavy but not clay-

“. . .Order striped bass en brodetto at Wally's, and

like—a clear statement of an unfortunate idea. The rum cake is potently liquored, like an intense candy.

More than a dozen wines at $12 to $14 are on the list, among them a few pretty good bottles. A steak dinner of three courses and coffee will exceed $30, plus tax and tip.

Yes, Sam Cohn eats here. Yes, after dinner he cleans his teeth with a matchbook cover.

Wally's, 224 West 49th Street (582-0460). Dinner, Monday through Saturday 4:30 to 11:30 p.m. A.E., C.B., D.C., M.C., V.

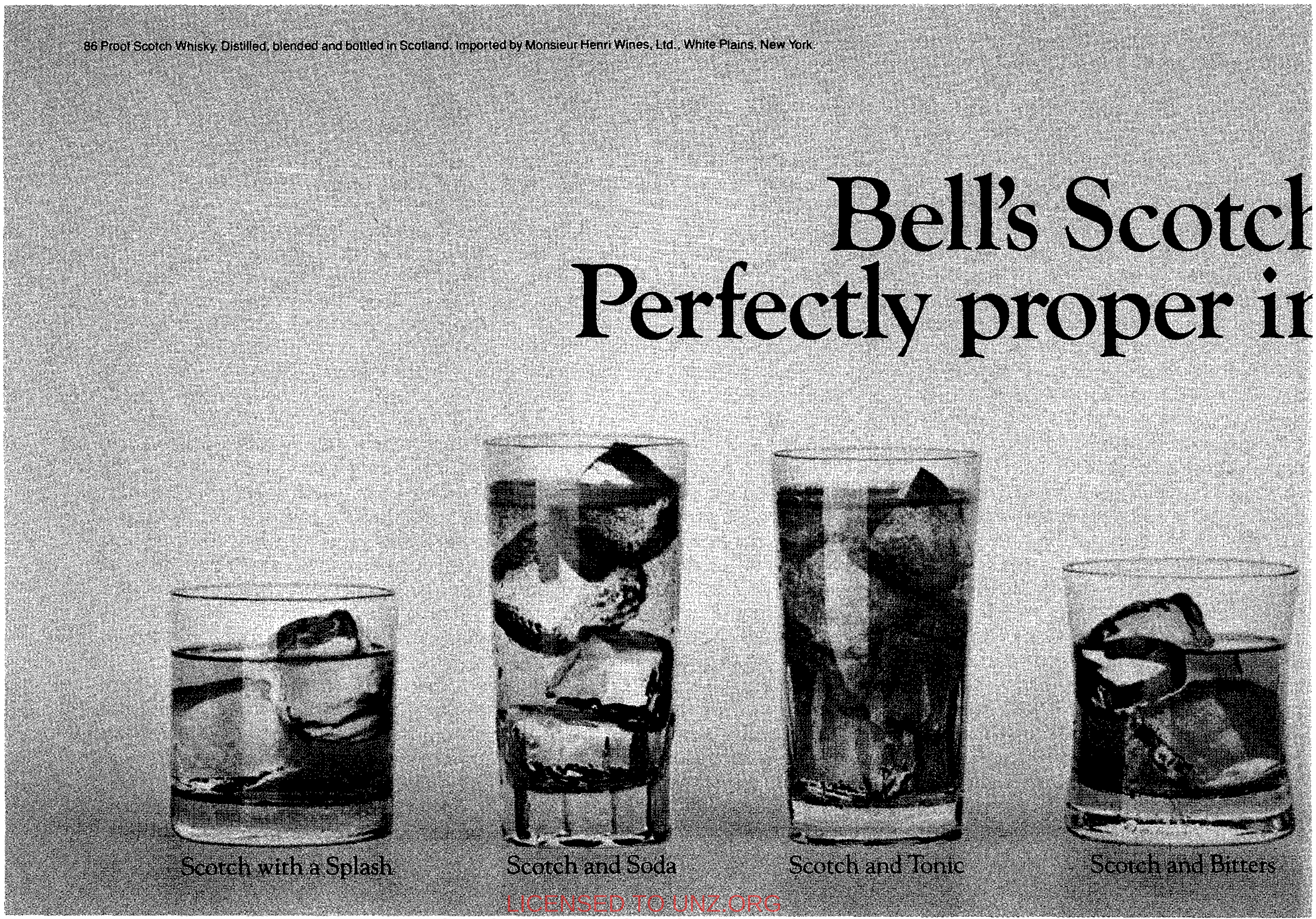
LUCHOW'S

LIKE A SHOW THAT OPENS OUT of town, is tinkered with and doctored until it is just right, and then is taken to New York, so it was with Luchow's. The current management spent three years polishing the product down on 14th Street, and when every detail was perfect, the extravaganza made it to Broadway. The old Luchow's was a hundred years at its 14th Street site. And from the way the place is packing them in weekend nights at the new location, it appears that the second century will be every bit as long as the first.

The workmanship that has gone into this operation is evident not merely in the near inedibility of almost everything the kitchen produces but also in such details as the “music.” You do not grab any three players off the street, dress them in tuxedos, set them to work on a violin, a double bass, and a Yamaha grand, and, overnight, get them to play Strauss waltzes as if they were meant to be marched to. That takes work. And at Luchow's the trick has been turned. You may come here safe in the knowledge that, when the urge possesses you, you may stand up and strut like a storm trooper strictly to the beat of “Tales From the Vienna Woods.”

Do not expect the old Luchow's in the new location. The restaurant is subterranean, low-ceilinged, vast. It has the feeling of space flattened out and thereby spread. Despite the transfer from the original place of a few rococo light fixtures, *gemütlich* banquet photos of venison dinners for 200, ponderous paintings in baroque frames, and chairs—in parts of the restaurant—that were salvaged from the mess hall of a Bavarian penitentiary, the new Luchow's is not at all the baronial arena that still squats on East 14th. Here kitsch has been replaced by chintz. The old artifacts are subsumed in soft light, gauze curtains, beige linen, planters with blossoms, floral-patterned banquettes. Cut off a square of Luchow's and you have a New Jersey living room.

Among the relics saved from the old store is a sign that reads, THROUGH THE DOORS OF LUCHOW'S PASS ALL THE FAMOUS PEOPLE OF THE WORLD. But—big but—they come here disguised in perms and pomaded pompadours, flashing corsages and acetate four-in-hands. (The Upper East Side, you understand, has not yet discovered the place.) When was the last time you saw four couples with 80 manicured fingernails among them? These contenteds are attended to by a crew of gentlemen and ladies who, you may be certain, will eventually be trained not to occupy their idle moments by fondling their noses. Their self-involvements notwithstanding, the waiters and waitresses are all sweet reason when dealing with the public. One of them, for example, explains, with compelling logic, that he got your order wrong because he should but does not wear a hearing aid. Then there is the


86 Proof Scotch Whisky. Distilled, blended and bottled in Scotland. Imported by Monsieur Henri Wines, Ltd., White Plains, New York.
Bell's Scotc
Perfectly proper i
Scotch with a Splash
Scotch and Soda
Scotch and Tonic
Scotch and Bitters

what you will get is a slab of fish size 12 EEE . . .”

Luchow's: *In the new place, vast and subterranean, kitsch has given way to chintz.*

wine stewardess. If you have informed your waiter that you want no wine, she steps in. She is comely, smiles prettily. “Would you like to see our wine list?” she asks, batting her eyes. Sometimes it works, but you will do well to stick to beer—a giant pitcher of good Dinkelacker draft is $10. It is not the right thing exactly, but then the only proper drink with Luchow's food, as a wise man pointed out years ago, is Alka-Seltzer.

If, for reasons of anthropological inquiry, you are bent on catching this act before the authorities declare it obscene, a few things may be safely eaten. The raw oysters and raw clams are fresh, are opened to order, sparkle. The gravlax is not bad, though its mustard sauce seems to have been made with Gulden's. The so-called mushroom ragout, in its dark, dill-flavored gravy, suffers only from the leadenness of its so-called puff pastries. The roast goose has the clear flavor of that bird's dark meat, and if, in the roasting, it has been dried out a little, the apple-and-prune stuffing helps to redeem the dish. The warm potato salad is tart, firm, dotted with bits of crisp bacon. The Sacher torte—a fresh, moist chocolate cake with chocolate icing, a thin layer of preserves at the center—is not heavy, has an intense chocolate flavor.

If your scientific interest is such that you are willing to participate in some of the natives' more barbaric activities, break yourself in easy with a plate of Ochsenmaul (ox tongue) salad, a comparatively harmless indelicacy of pickled meat and tired onion; or with the chopped chicken liver, which seems not so much chopped as belabored; or with the artichokes and mushrooms vinaigrette, in which the two named ingredients are marinated unto a pulp and unto indistinguishability from each other. The calf's liver appears to have been stewed. The sauerbraten appar-

Whisky
nixed company.
BELL'S
Blended Scotch Wh
BOTTLED IN SCOT
EXTRA SPECIAL
tch and Lemon-Lime
Scotch and Ginger Ale
Scotch-on-the-Rocks

"…The new Broadway Joe honors guys of letters…"

ently was, but not until after it had petrified. It consists of gray, fibrous slabs in a brown sauce that may well have been accidentally sugared instead of salted. The meat is garnished with an unidentified yellow sphere, the uncertain composition of which invariably engenders impolite speculation. No matter how avid your intellectual inquiry, it will be quelled before you have sampled three of the five principal ingredients of the Luchow's House Platter—and if the first you taste is the jutelike veal shank, you may stop right there. There are potato and vegetable dishes on the menu, but there is really no point in looking any farther than the potato pancakes. You get three of them, and they are just perfect with this food. They are just perfect as first, second, and third base.

The desserts are heavy or they are sugary enough to make your teeth ache or they are studded with cherries that appear to be the product of an extrusion process. But then there are the pancakes. You may, right beside your table, have your little circular army blanket stuffed with coffee ice cream, "flambéed" in coffee liqueur. Despite the incineration, the object remains whole, proving that it is 100 percent wool.

House wine is $12 the liter, $6 the half. Bottles are $11 and, mostly, up. The limited prix fixe dinner, called "pre-theatre" and served from 5 to 10 P.M., is $17.95, with premiums for a couple of items. Three à la carte courses and coffee will be around $23, plus tax and tip.

Luchow's, 1633 Broadway, at 51st (582-4697). Lunch, Monday through Saturday noon to 3 p.m.; dinner, Monday through Saturday 4:30 p.m. to midnight, Sundays noon to 10 p.m. A.E., C.B., D.C., M.C., V.

SARDI'S

JACKET AND TIE PREFERRED, SAYS the sign, BUT NOT REQUIRED. In fact, you see guys wearing Windbreakers over their T-shirts. For, as in many subcultures, in the world of the theater one's importance may be demonstrated by one's indifference to appearances. But this is still Broadway, street of broken pipe dreams, and you actually see stagestruck young beauties (for the time being in the care of bronzed, silver-haired gentlemen) who seem to be made up for television lights. They carry their heads as if trying out for a giraffe part, never speak, only *project,* and turn on thousand-watt smiles when a theatrical magnate goes by. The magnate is in sixteen-ounce sunglasses, a parti-colored handkerchief protrudes effulgently from the breast pocket of his plaid jacket, the hems of his designer jeans are far enough off the ground to reveal that the feet are bare within his white, brass-buckled shoes. If he is introduced to that ambitious filly, he looks her over in search of conformational defects. She smiles madly throughout.

Sardi's is a two-story restaurant: at street level a dining room the size of a small gymnasium, plus a small bar; upstairs a dining room the size of a small gymnasium, yet another bar. The bars are packed until just before show time, fill up again after the final curtains. You note that theater people, no matter how often their faces have appeared in television commercials, like to have it about that they retain the common touch. They chat it up with the bartenders as if they all went bowling together on their nights off. "So long, pal, see ya later," says the departing tragedian. "Nice to see you again," responds the gentleman in the red jacket, picking up his tip, and then, sotto voce, "creep."

The barnlike dining rooms are bedecked with hundreds of caricatures, in color, of personalities from the world of exhibitionism, most of them grinning. Imagine yourself surrounded by several hundred television screens, each of them frozen at a moment of talk-show close-up intensity, and you know something of the horror of being imprisoned in Sardi's for dinner. Moreover, this menagerie, its Broadway history notwithstanding, does most of its business with visitors from the provinces. They eat at Sardi's and take in a show the same way that they traipse, glazed of eye, through museums. Here, however, they do look at the pictures and compete with one another in trying to identify the real-life celebs behind the two-dimensional comic-strip drawings on the walls. "I think that one's supposed to be Bob Hope." "No, I think it's Tiny Tim."

Sardi's most famous dish is its cannelloni, cat food wrapped in noodle and welded to the steel ashtray in which it was reheated under its glutinous pink sauce. The stuff is delivered with a lid over it, which is ceremoniously lifted off when it is served. The curtain having gone up, you expect it to sing or dance or something, but it just lies there. The crabmeat cocktail is not bad, if you do not mind separating the 90 percent that is seafood from the 10 percent that is cartilage. The gravlax is precisely as cold as the icebox in which it has been stored too long, but you can tell it is gravlax. It is served, unaccountably, with a pair of cold boiled potatoes in wrinkled skins. What Sardi's calls pâté maison, you call chopped liver—you get two hefty slabs cut from a block, crumbs of hard-cooked egg thereon, two triangles of toasted white bread on the side.

A couple of oysters opened in advance, three icy but otherwise pallid shrimp, a slice of bass—fresh and firm, but too cold to reveal much flavor—and coleslaw that is little more than shredded cabbage make up most of the cold seafood platter. (The menu promises clams as well, but they fail to show up.) Suprême of chicken Sardi consists of boned chicken under a sauce of flour and milk, from which protrude the gray-green ends of two fibrous stalks of canned asparagus. And the veal cutlet à la Vincent is a nameless mass in which veal and ham are engulfed in a cheeselike substance that has been insufficiently burned. The chopped steak is of meat seemingly ground days ahead of time. Dry broiled liver is served with burned supermarket bacon. The place has been known to send out some decent roast beef—thick, tender, of good beef flavor, juicy.

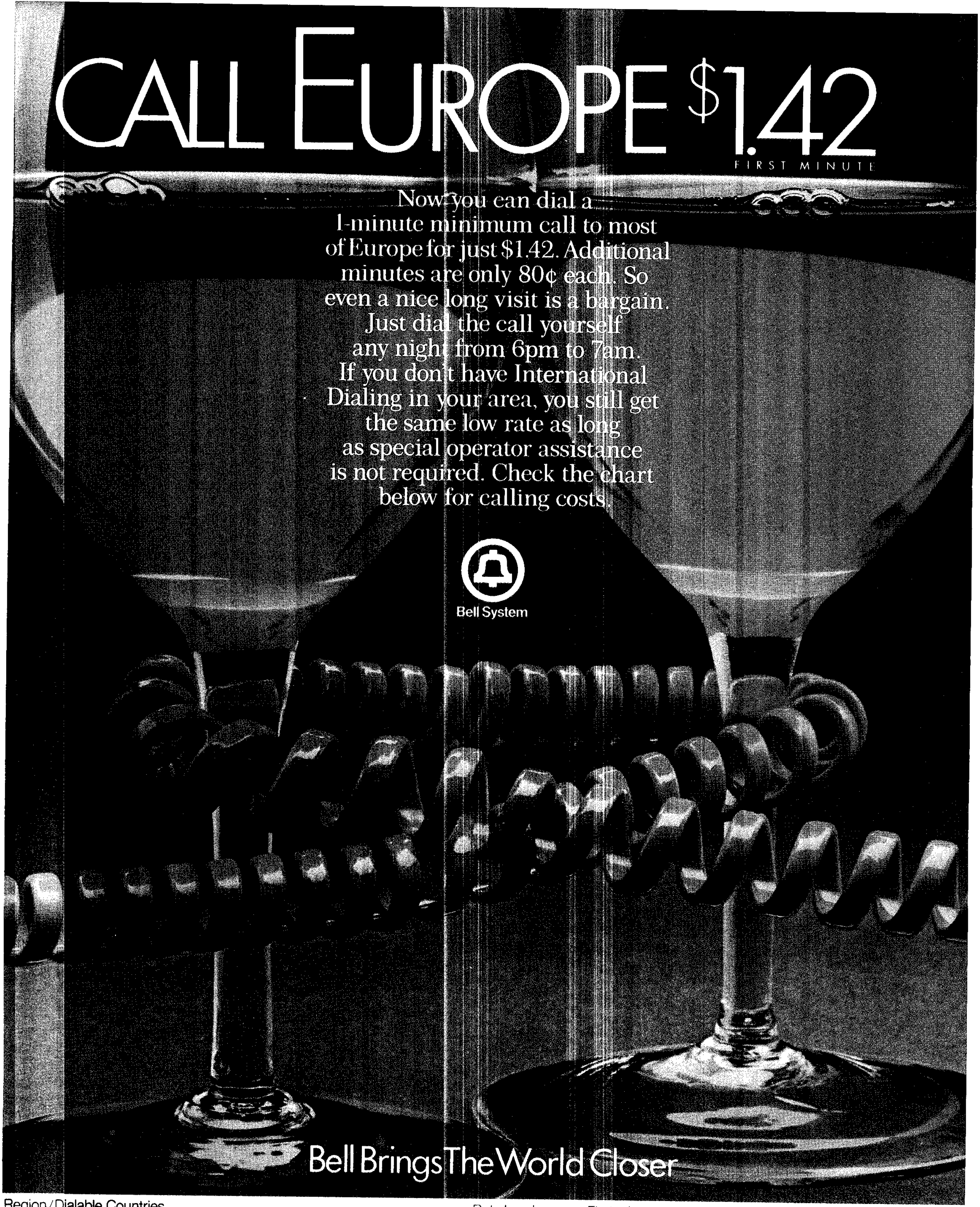
The "Fresh Crushed Strawberry Sundae" is made with a perfect imitation of frozen strawberries and two scoops of commercial vanilla. The same dull cream is the principal ingredient of the coconut-covered snowball. Bold type indicates that the strawberry cheesecake is a specialty of the house. The cake is a less than utterly leaden composition, sweet and icy, but the topping, of soft berries in congealed syrup, offsets its assets. Another specialty is given as "Boccone Dolce," a slippery meringue studded with mostly white strawberries under cold, airless whipped cream.

A bottle of wine is $9 or more. Complete dinners from the limited prix fixe menu are $27.95; à la carte, three courses and coffee will average a few dollars more, plus tax and tip.

Sardi's, 234 West 44th Street (221-8440). Open daily noon to midnight. A.E., C.B., D.C., M.C., V.

BROADWAY JOE

THIS OLD FIXTURE WAS TAKEN over last year by new interests, with the intention of converting the place into a hangout for realistic, hard-hitting, no-holds-barred, I've-seen-everything-and-I-haven't-been-surprised-yet newspaper guys. The front man is Sid Zion himself, of whom it may be said he is no longer with every newspaper in New York. Meet Sid, and later, in recalling the event, you will swear that he was chewing gum, drinking scotch, smoking a cigarette, suffering from extreme boredom, and having a helluva good time all at once. When Sid sits himself down at your table, his degree of relaxation ap-



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". . .At Bangkok Cuisine, the prices are innocent. . ."

Bangkok Cuisine: *Owners Unchai and Kricanakarin.*

proaches the horizontal. It is all much as it was when the old neighborhood gang sat around the table in somebody's mama's kitchen—them are the days Sid wants never to forget.

The place he now calls home is a clubby barroom up front, with half a dozen tables, and, past that, a kitchen with an aisle down its center, which leads to two dining rooms at the back. Ordinary fools head back there, suffering from the understanding that a couple of small, well-lighted rooms—beige walls and handsome wood trim—with rows of tables and chairs, are where to eat. They may even be attracted by the collection of Hirschfeld drawings that is the main element of adornment in these rooms. The caricatures are of guys of letters, men who would have preferred to spend all their time playing poker with other great fellows much like themselves but every once in a while had to write immortal prose to make a living. This Hall of Fame honors some real writers—Lardner, Liebling, Mencken, Red Smith, among others—but the presence of Walter Winchell and Jimmy Cannon suggests that literacy was not one of the standards for enshrinement.

Most of the real action is in the wood-paneled barroom, which houses a bar that can support the drinks and elbows of a couple of dozen members of the Guild, a huge mural of 103 theatrical faces of the last hundred years, a television set that is turned on whenever events of national importance are taking place at Madison Square Garden, an upright piano. This last is had at weekend nights by a dapper gentleman who tinkles harmlessly the music—post-Victor Herbert, pre-Beatles—that comforts this crowd. When the piano is idle, the tape deck is not. Its programming is based on this sect's belief that God sitteth on the right hand of Frank Sinatra.

Naturally, when the gents who are clutching one another around the shoulders and buying rounds at the bar want something to eat, they want man food. They want the jumbo shrimp cocktail, and they are willing to pay $2 per shrimp for four crunchy crustaceans and a dollop of cocktail sauce ordinaire served on a great leaf of lettuce that is prettily fringed with brown. They want chopped chicken liver, but they may wish it were not ice-cold, that its dryness were alleviated by schmaltz, that the accompanying slice of strong onion were simply good, rather than essential for bringing this plain dish to life. The stuffed avocado is filled with a substance—tuna salad? chicken salad?—more commonly found between slices of drugstore bread. The dreadful Caesar salad is icy, seems to have anchovies blenderized into its dressing, lacks garlic.

Those good shrimp show up again in the scampi and the shrimp marinara. In the former they are in a lightly garlicked sauce of wine and butter; in the latter they are in a sturdy red sauce that is the usual thing but hard to fault. The ideal veal chop is moist and buttery, but not bloody—here the chops have a pink rawness. The sirloin steak is billed as "Prime," but that is not a guarantee. Sometimes you get a good steak here, but do not count on it. Anything made with ground meat—the chopped sirloin or the steak tartare—is to be avoided, for the beef is apparently ground well in advance, and is usually dry and bloodless by the time it is served.

The potato shells (the skins of two halves of a large potato) are pleasantly greasy, a little limp, sprinkled with crumbled bacon—fun food. The baked potatoes are first-rate, the hashed-browns red-spiced and salted in a way that makes them strong rather than tasty, the potatoes lyonnaise crusty and mingled with slippery sautéed onions.

The menu lists fruit and cheese. You ask for some. You are laughed upon derisively, albeit with a smile. "But it's on the menu," you protest. "Lotta things onna menu. Don' mean we got," explains your amused waiter. The creamy apple-walnut crumb pie, with lots of cinnamon in the nut topping, tastes like candy. The Grand Marnier cheesecake, layered with chocolate, tastes like candy. The nutty, fruity, honeyed, and sweet-spiced carrot cake would be fine but for a couple of layers of icing—at the center and on the top—which tend to make it taste like candy. The desserts are all fresh.

You will be able to find a decent bottle of wine for $15 or less. A three-course steak or chop dinner with coffee will come to around $28, plus tax and tip.

Broadway Joe, 315 West 46th Street (246-6513). Open daily noon to 12:30 a.m. A.E., C.B., D.C., M.C., V.

BANGKOK CUISINE

IN THE DIM CLUTTER THAT IS THIS little place, one fixture stands out especially—an illuminated fish tank, complete with bubbles and swimming fish. Sometimes, during a lull, you will espy a member of the staff staring into the tank, wide-eyed, as if he were getting a preview of paradise itself. Innocence, it appears, is not dead. But to find any in a New York restaurant, you must choose a place that is in the hands of a national group relatively new to the big city. Among the—to us—childlike qualities of the people who run this place are courtesy (the service is invariably sweet), patriotism (portraits of Thai royalty adorn the walls), and piety (small figurines of Buddha and other divines are on display). Even the prices are innocent—that is, low. And the strongest drink you can get is wine. The food itself, however, is far from innocuous. Some of it, in fact, borders on the violent. So as you skip about among the items on the menu, beware of those marked with stars—they look as guileless as anything else you get to eat here, but they are armed.

Some, of course, are more lethal than others. Tod mun pla, for example, carries but a small stiletto. This, the menu informs you, is, of all Thai dishes, the most famous (which may tempt you to repeat certain generalizations about the

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Lauren Bacall

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". . .Joe Allen is a hangout of theatrical naïfs. . ."

unfathomability of the East). It consists of deep-fried fish patties that, though they are steamy and fresh, are of almost no identifiable flavor—however, they take on a little life when they are dipped in their tart, sweet, somewhat spicy sauce. What this restaurant calls egg rolls may also elude you. They carry no weapon at all, are like pastry sausages stuffed with clear noodles and bits of meat and vegetables, are disappointing unless you think of them as street food—they would make fine snacks from a vendor. But the sates are good. If you order the beef sate, you are served six short wooden skewers, each of them bearing many thin slices of dark, shiny beef, warm and tender—you dip the meat in a brown, mildly spicy sauce that is thick with chopped peanuts.

There is a printed menu, and there is a blackboard on which are listed a half-dozen additional items. The latter listing is every bit as permanent as the former, and happily so, for it includes the LARGE FLOUNDER TOPPED WITH SHRIMP CURRY. The fish is indeed large, and it is whole, fresh, prettily browned, and covered over with lots of crisp shrimp that are mingled with strands of sweet red pepper and green peppers—little hot ones—in an oil that is at once creamy, fiery, subtly fruited. You get a good chicken dish here, called kai yang—many sections of bird, deep-fried and crusty, which you dip in a cool, spicy fruit sauce. The only duck dish is the one listed on the blackboard as ROAST DUCK TOPPED WITH CHEF'S SPECIAL SAUCE $9, but not otherwise described. The item seems inspired—if that is the correct word—by Chinese cookery, consisting as it does of great chunks of the duck, with peppers and pineapple, in a hot brown sauce dotted with green peas. It is well made—the flavor of the duck is vivid despite the competition—but takes getting to know.

If you come here only once—and if you tolerate intense spice—do not pass up the nam sod. This is minced pork served at room temperature (and that condition in itself deters some). But the pale ground meat is studded with whole peanuts and strands of sharp onion, it is moistened with lime juice, and it is made fragrant with a heady admixture of cilantro and bits of fresh ginger—a stunning dish. A couple of good beef dishes: pra neua, a kind of beef salad, the slices of meat mixed with onion and scallions, all in a dark, sour, spicy sauce; and neua pad king, slices of charred beef with onion and mushrooms and strands of scallion green in a sauce that is flavored with ginger. The noodle dish to have is the one marked with a star—pad Thai. These are fried noodles, a little dry and crackling, slightly sweet, mingled with chopped peanuts, bits of white scallion and green, shrimp and chopped egg, the whole fiery hot.

The desserts are puddinglike and dull.

Enough to eat will rarely come to more than $12 per person, plus tax and tip. Beer is the right drink with this food, and it is $2 or less per bottle.

Bangkok Cuisine, 885 Eighth Avenue, near 53rd (581-6370). Open Monday through Saturday 11:30 a.m. to 11:30 p.m., Sundays 5 to 10 p.m. A.E., M.C., V.

JOE ALLEN

THEATER PEOPLE AS JUST folks. Paper napkins and bottles of Heinz ketchup on gingham-topped tables, blackboard menus with dishes and prices chalked (well, painted, actually) thereon. The waiters and waitresses—all of them thespians or terpsichoreans, hopeful and/or *manqués*—stick their pencils behind their ears, just like the characters behind the counters of diners in old movies. It is easy to tell they are stagestruck. When a young man on the early shift bids so long to his girl friend on the late shift, they embrace in the middle of the dining-room floor as if they were at stage center before a packed house.

The place is your basic restaurant saloon, a barroom with a lengthy bar and a handful of tables, to the east a long dining room with rows of tables, on one of the walls a collection of theatrical posters of shows that, happily, failed. The restaurant is dark, except for the rear of the dining room, which is brightly lit by night, skylight-lit by day—back here, when things are slow, the waiters and waitresses rehearse intersexual flirtation. And the place is noisy. Even so, Joe Allen has a habit of piping in Ethel Merman. Anything you can do she can do louder.

Joe Allen is the hangout not so much of hip Broadway types as theatrical naïfs, those to whom an opportunity to work in show biz is a reprieve from everything else. You see here romantic girls with hazy eyes and silken hair; what used to be called interesting-looking girls—skinny ones with high I.Q.'s and low life expectancies; smashing girls; girls who gesticulate and grimace a lot, pop their eyes, want to be comediennes. The boys are more of a piece, gods almost one and all, trim and lithe, hairstyled and posture-corrected. Among their heroes is not, you understand, Wallace Beery.

From the shrimp cocktail to the chopped steak to the pecan pie, the menu is an honor roll of Republican and Democratic food. The only minority group represented is the Vegetarian party, with lots of salads for the figure-conscious. Those shrimp in the cocktail are sometimes a little soggy, but you can obscure that and all else with the thick and exceptionally radishy red sauce with which they are served. And the chopped liver—a block of mousse cut from a loaf—is moist, spicy, strikingly garnished with raw onion and chunks of half-sour pickle. You get decent chili here, weighty, thick with beans, served with onion that is just-chopped and strong.

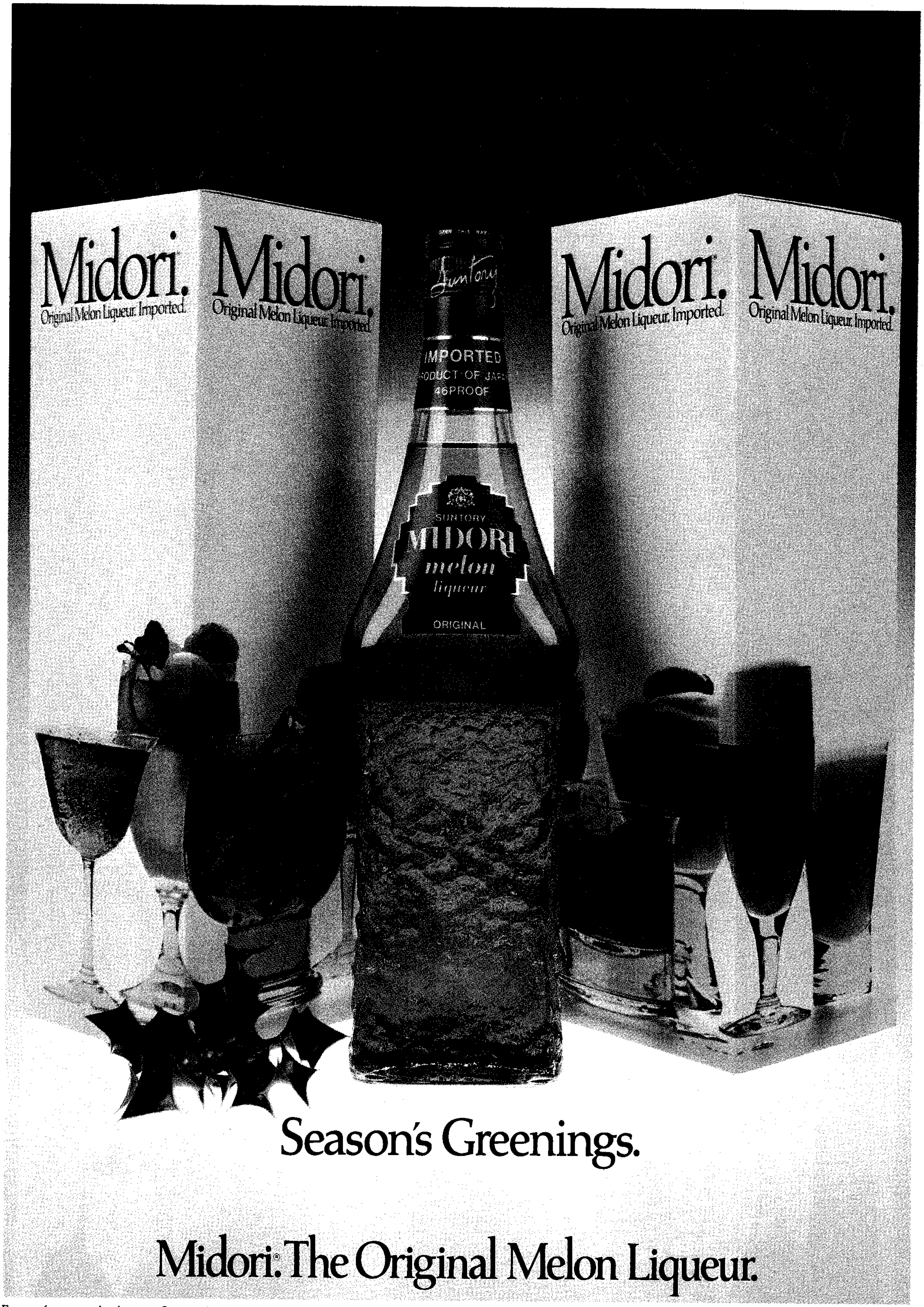
The cold roast chicken is half of a big bird, has real chicken flavor, comes with slices of juicy tomato and with ordinary potato salad that is almost rescued by the chopped scallions that adorn it. That same chicken shows up in what Joe Allen calls pan-fried chicken, which you would call deep-fried chicken—it is moist and crusty. Both the hamburgers and chopped steaks sometimes seem to be of beef that has been ground long in advance—if you come on the wrong day, those are the wrong dishes. But the roast beef is fresh, tender, juicy and tasty within its salty crust. Good with any of this food are the fried sweet potatoes—hefty orange logs, firm and hot, like excellent boardwalk food.

The salads include a raw-vegetable salad in a big glass bowl the bottom of which is lined with spinach: clusters of cauliflower florets, raw zucchini, chunks of carrot, red cabbage, stalks of celery, slices of beet—you apply oil and vinegar, salt and pepper, and nourish yourself at once copiously and healthily. In the Roquefort-and-walnut salad you find lots of romaine lettuce, an abundance of crumbled "Roquefort" cheese, and innumerable crunchy walnuts, all lightly moistened with a dressing that is mostly mild oil.

The dessert called "éclair" is a ball of ordinary vanilla sandwiched between two big halves of chou pastry, all under hot fudge. You can get raw pineapple, a quarter of a melon not invariably at the peak of ripeness. The pecan pie, though bulked up with an inch of corn-syrup filler, sports a handsomely browned, well-nutted top and good pastry. Both the mushy and sugary apple brown Betty and the fresh-from-the-icebox banana cream pie are dreadful.

A bottle of wine is $10 or more. When the pipes have recently been cleaned, the Bass ale on tap is sweet and creamy. First courses are $2.50 to $6.50, salads $4.50 to $7.50, main courses $7.50 to $14, desserts less than $3, plus tax and tip.

Joe Allen, 326 West 46th Street (581-6464). Open daily noon to 1:30 a.m., from 11:30 a.m. on matinée days. M.C., V. ▬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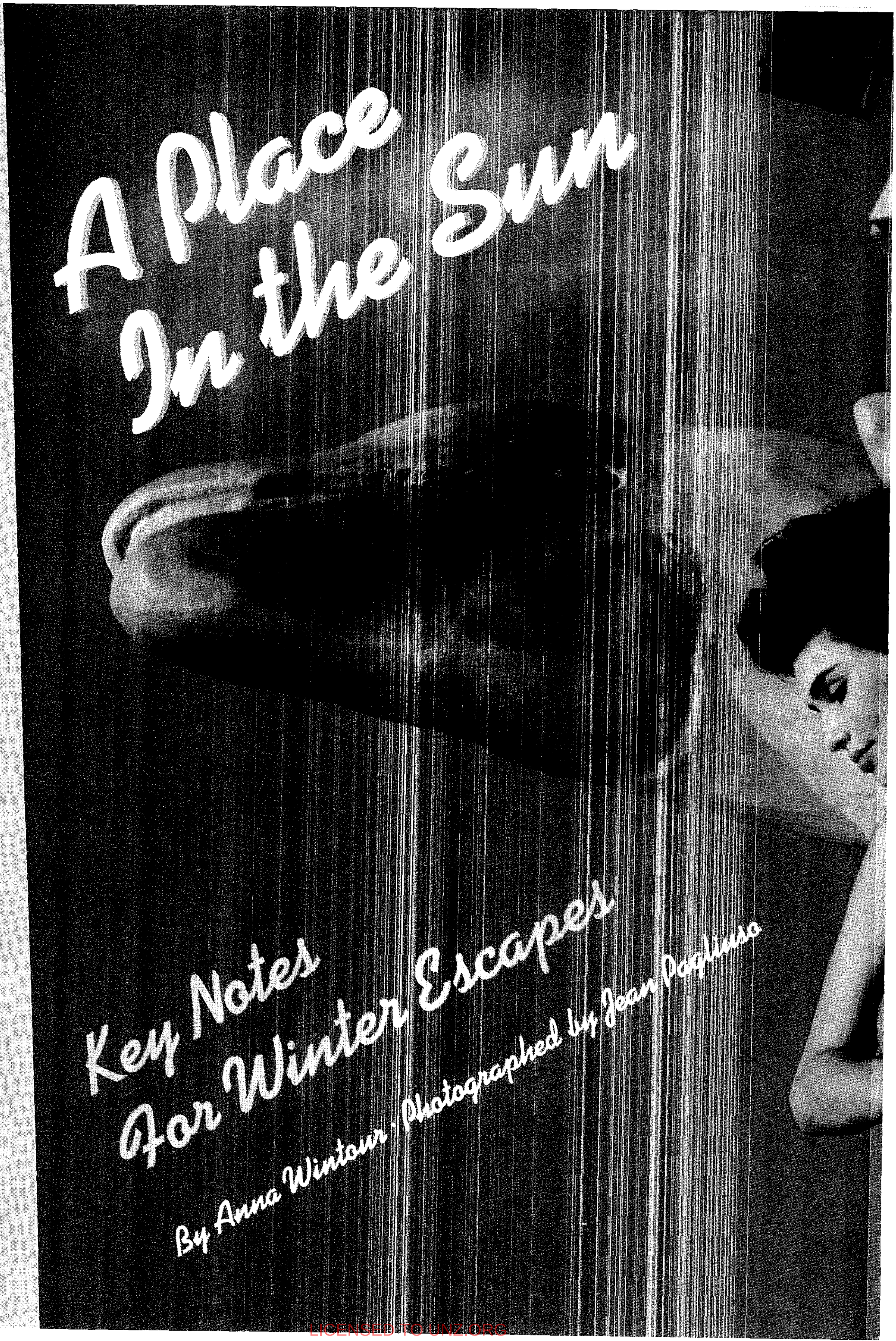
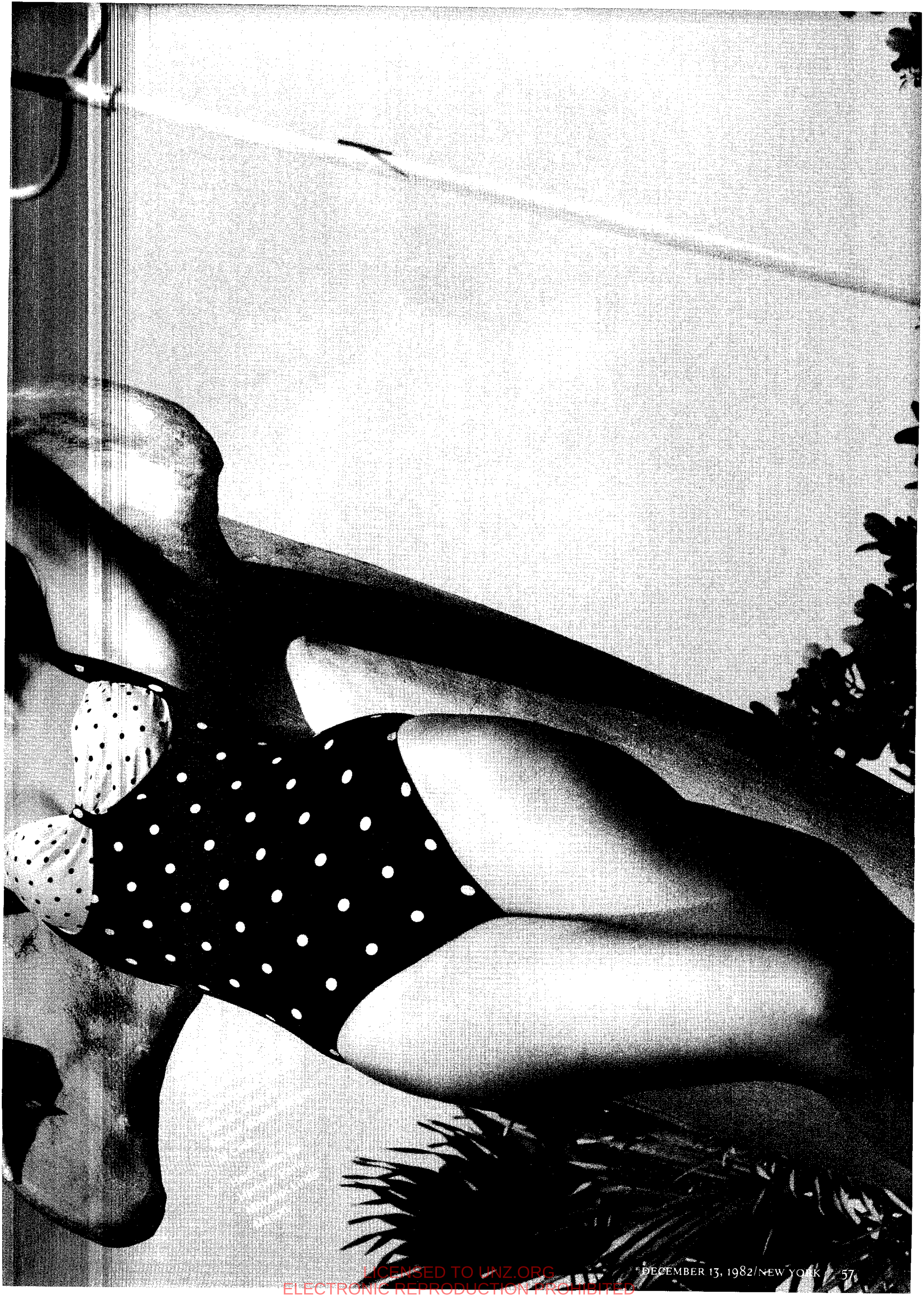
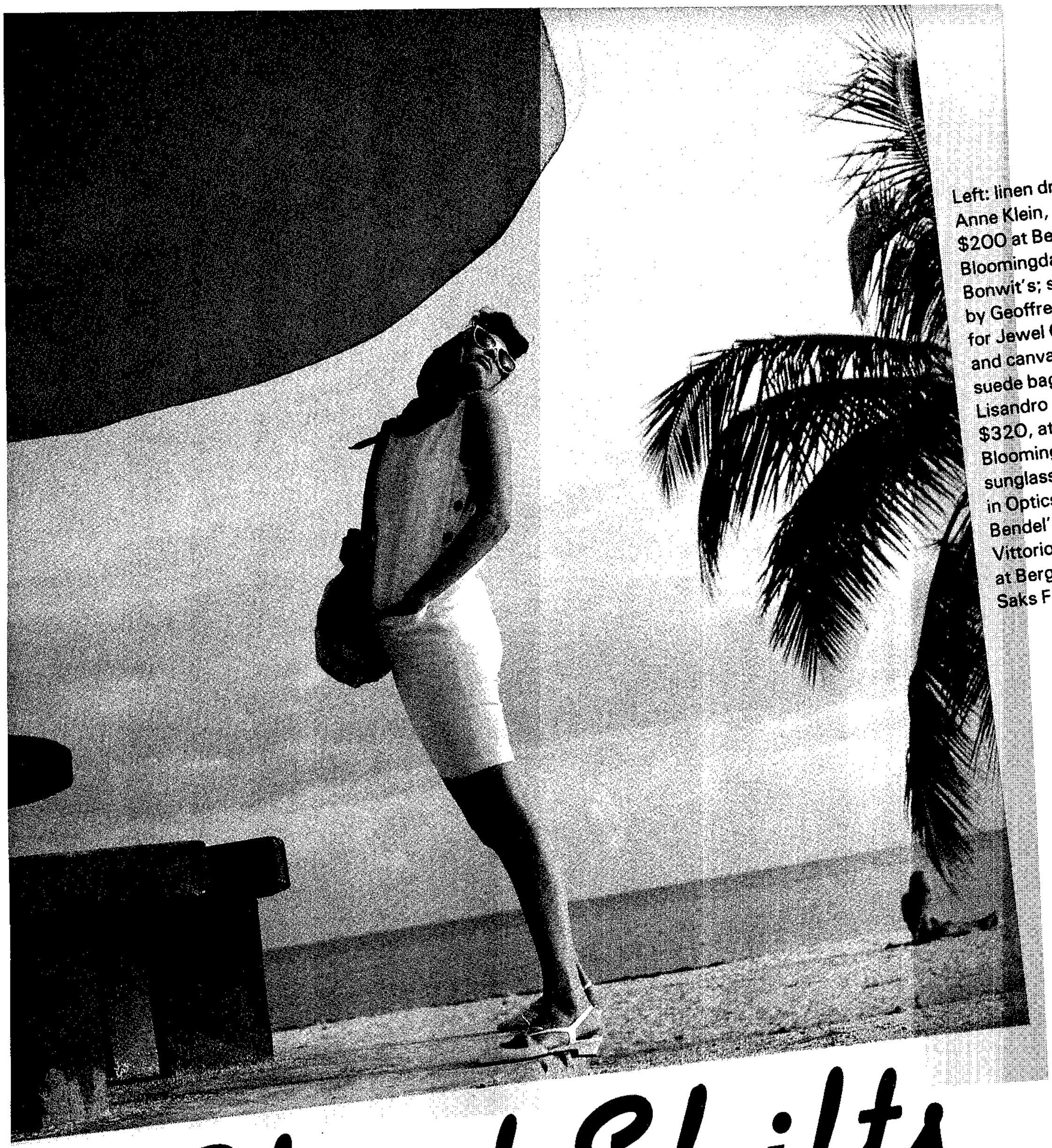
A Place In the Sun

Key Notes For Winter Escapes

By Anna Wintour. Photographed by Jean Pagliuso







Left: linen dress by Anne Klein, about $200 at Bergdorf's, Bloomingdale's, Bonwit's; silk scarf by Geoffrey Beene for Jewel Case, $25, and canvas-and-suede bag by Lisandro Sarasola, $320, at Bloomingdale's; sunglasses by Colors in Optics, $29 at Bendel's; shoes by Vittorio Ricci, $210 at Bergdorf's and Saks Fifth Avenue.

Short Shifts

Right: hand-knitted cotton sweater, $220, and linen pants, $140, by Perry Ellis, at B. Altman, Bendel's, Bergdorf's, Bloomingdale's, Macy's; wool Greek fisherman's cap, $13.67 at Goldbergs' Marine Distributors (12 West 46th Street).

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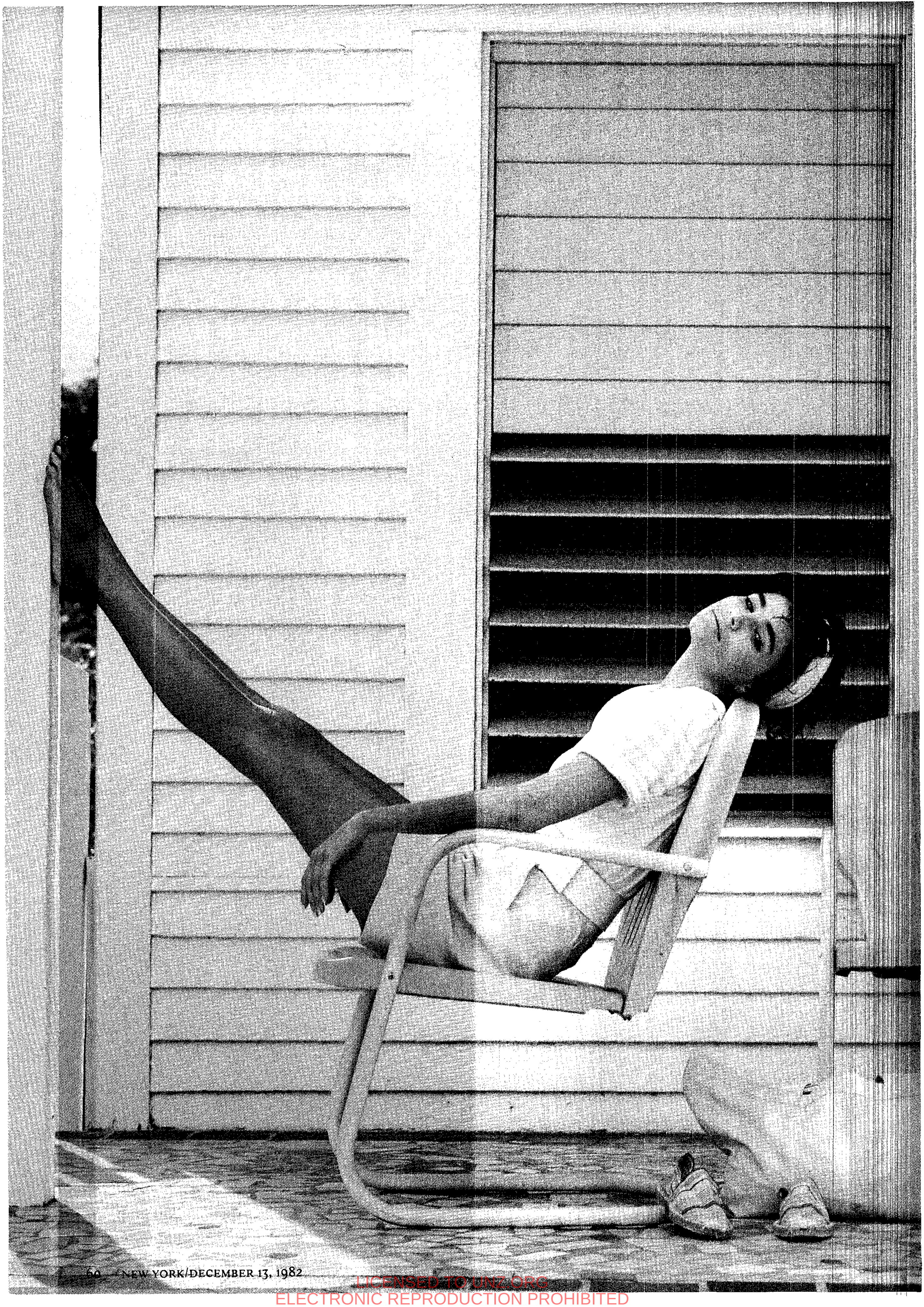
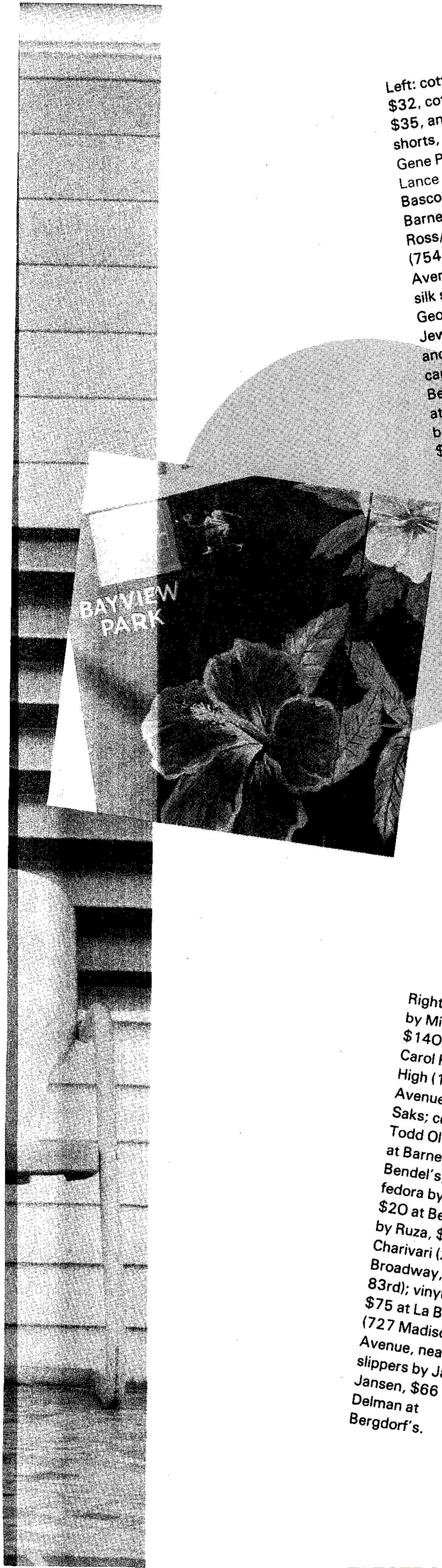
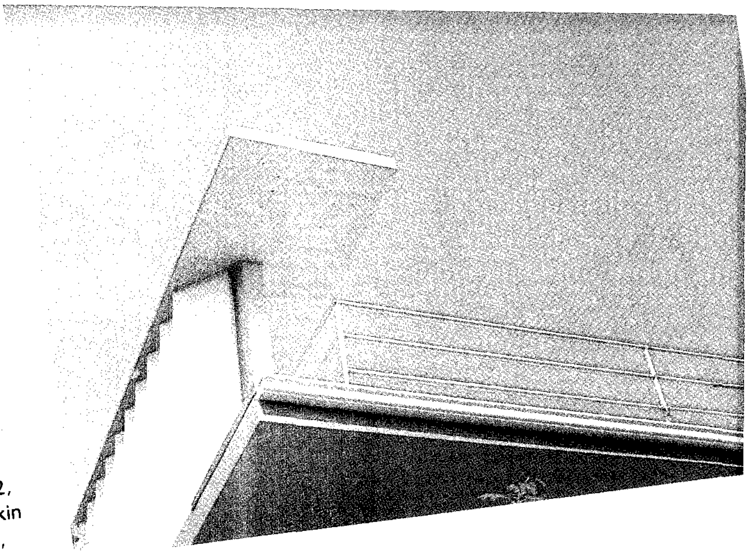


Stripes On White



Left: cotton tank top, $32, cotton T-shirt, $35, and linen shorts, $55, by Gene Pressman and Lance Karash for Basco, at Barneys and Stewart Ross/Stone Free (754 Madison Avenue, near 65th); silk scarf (in hair) by Geoffrey Beene for Jewel Case, $15, and hand-painted canvas tote by Bennett Sfoglia, $62, at Bendel's; snakeskin belt by Calvin Klein, $90 at Saks.



Right: cotton sweater by Michael Kors, $140 at Bergdorf's, Carol Rollo/Riding High (1147 First Avenue, near 63rd), Saks; cotton skirt by Todd Oldham, $160 at Barneys and Bendel's; straw fedora by Madcaps, $20 at Bendel's; belt by Ruza, $19 at Charivari (2307 Broadway, near 83rd); vinyl pouch, $75 at La Bagagerie (727 Madison Avenue, near 64th); slippers by Jan Jansen, $66 in Delman at Bergdorf's.

Pinks & Polka Dots

Left: silk-broadcloth dress by Pinky & Dianne, $205 at Bendel's and Saks; earrings by Patrik Wise, $12 at Patricia Field (10 East 8th Street); satin wedges, $230 at Walter Steiger (739 Madison Avenue, near 64th). Model: Sophie Billard, of Elite.

Cadillac courtesy of Lawrence Formica.

Right: swimsuit by Harbour Casuals, $36 at Abraham & Straus, Bloomingdale's, Lord & Taylor, Macy's; earrings by Ugo Correani, $30 at Macy's. ■

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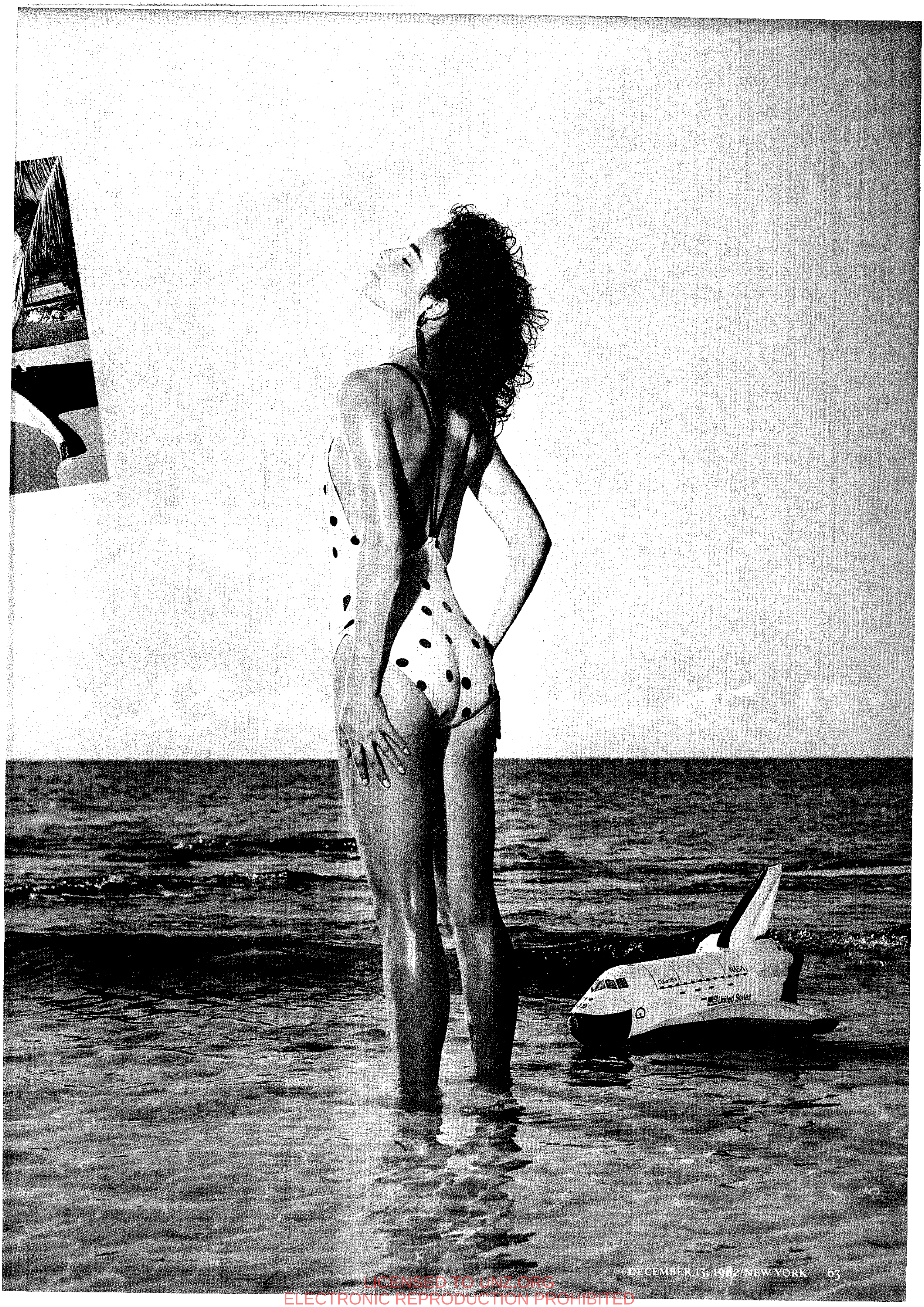
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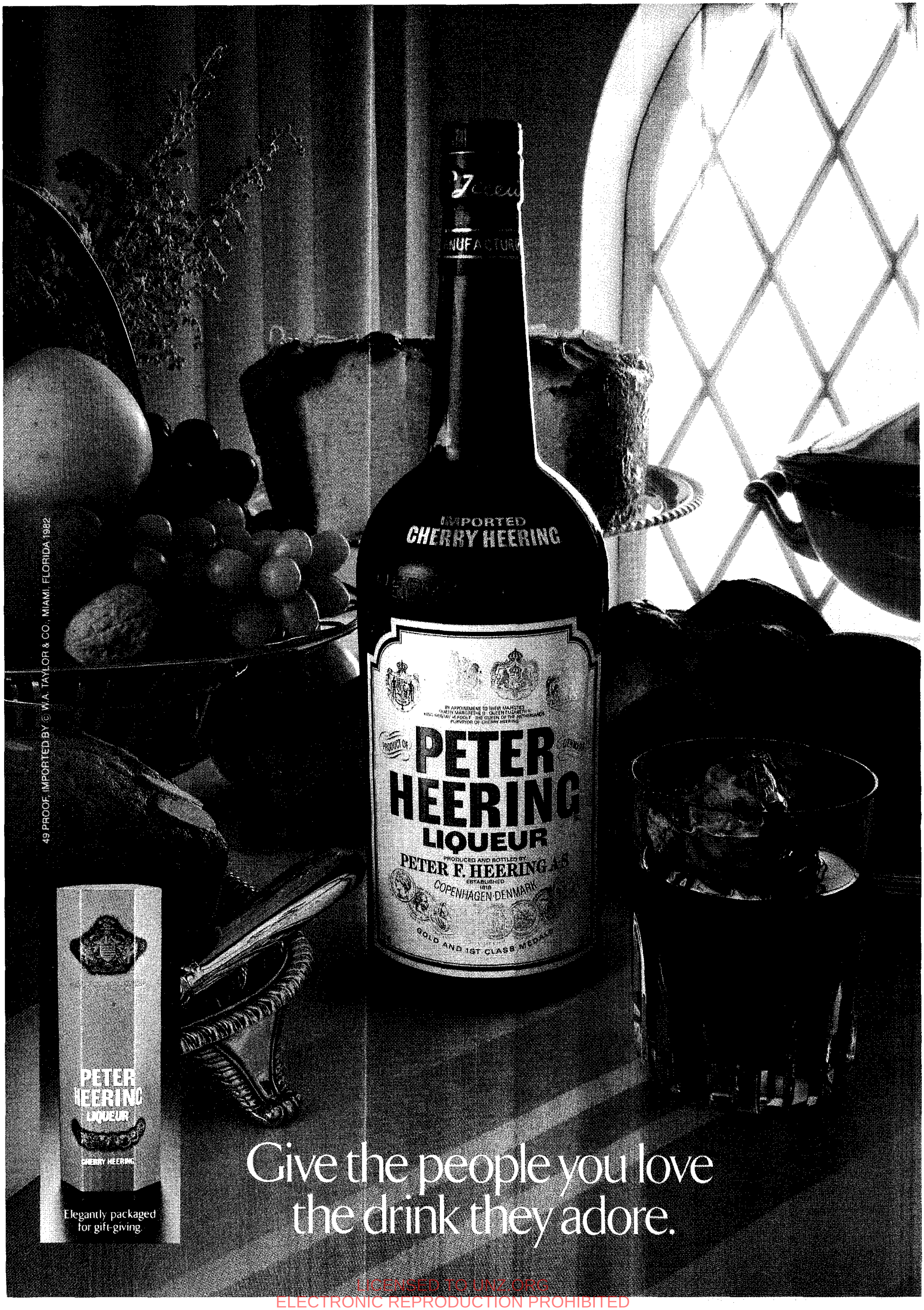
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Apartners

By Phyllis B. Grodsky and Arthur Weinberger

Not Quite Living Together—and Loving It

ANNE SILBERT AND MICHAEL Matthews* have an unusual relationship, one they have been carrying on for eight years, ever since they met at an art seminar in the Village. Anne was then 26, a psychiatric social worker with two small daughters who had been divorced for over a year. Michael was only 22, a painter who was recently out of school. Although they are in love and seem an ideal couple to many of their friends, their eight years together have not led them to the marriage-license office in the Municipal Building, nor to combining their resources by living together. Anne and Michael still live apart, he in SoHo, she in Forest Hills. They see each other as often as they wish and as their schedules allow. And they have no plan or desire to change this arrangement.

The archetype for couples who maintain separate residences—apartners, if you will—is Simone de Beauvoir and Jean-Paul Sartre, who were committed to each other and yet lived apart for over 50 years. De Beauvoir and Sartre chose to live apart because they disliked the bourgeois life-style of their fellow Parisians and wanted the time and freedom to pursue their own interests.

Time and freedom, coupled with intimacy, are what the New Yorkers who parallel Sartre and de Beauvoir are seeking. They yearn for attachment and separation, union and independence. By maintaining their own residences, apartners feel they can have it all. The sharing of responsibilities is kept to a minimum. Finances are separate; one partner's chores and children don't overconcern the other. They do share interests and vacations, and during an illness or a crisis they help each other out. But when the vacation is over, or the crisis has passed, they return to their own lives, which they maintain at their individual income levels.

HOW MANY APARTNERSHIPS are there in New York? Many more than might be expected. Almost every person we have spoken to knows a couple who maintain such a relationship. One editor knows of two in her office. We discovered over 50 such pairs in New York in the course of twelve months.

There are two major reasons this life-style has not been discovered by the press. The first is that the apartners themselves do not realize they are part of a phenomenon. They think their relationship is unique. One woman, hoping to find that her apartnership was *not* one-of-a-kind, searched the women's magazines month after month for articles or references to her form of rela-

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**The apartners' names and other identifying characteristics have been changed.*

Illustrated by Arnold Roth.

"...When apartners are together, they avoid doing

tionship. Finding none, she assumed it was exceptional and failed to include it in a symposium she ran on the single life-style.

The second reason is that society still does not accept that a couple have a socially valid relationship unless they have joined their households together. It is those Paul Stuart suits next to the Albert Nipon dresses in the closet, those two names on one mailbox that make for validity.

Yet the couples who choose to live apart do establish long-term relationships with the same kind of commitment to each other exhibited by those who choose to live together. It's just that it is twofold: They are as committed to their own freedom as they are to their apartners. They want to feel independence and responsibility for their own lives, and having separate residences both symbolizes and fulfills this need. When they are "at home" they can be totally themselves; it is in their personal and unshared space that they are in control.

Anne Silbert owns a Tudor house that she has filled with museum replicas that reflect her interest in anthropology. Michael, who until recently supplemented his income with work as a carpenter, enjoys working on Anne's home. But after spending a few days at her house, he gets restless. "My plants are dying. I've got to go home to water them," he will suddenly announce. And within the hour, he'll depart for his large SoHo loft. Anne is always sad to see Michael leave, but once she is alone, she finds herself pleased with being by herself, and for herself.

Many of the apartners we interviewed find themselves expressing similar feelings. Tom Johnson and Sara Brownell have both been married, and divorced (a not unusual condition for such couples). Sara is 39 and a professor of political science. She shares a lot of her professional interests with Tom, 45, who is a New York City official. They spend many hours together dissecting the issues and personalities in New York politics, either in her apartment, on the Upper East Side, or in his, in the Village. To their friends, they seem a "natural team," but after four years the "team" still has two home fields.

After spending time at Sara's, Tom always gets itchy to go home to his sparsely furnished, functional studio apartment. When he's gone, Sara does not feel that her life is empty, or that she is incomplete. Instead, she revels in her home, which is her own again. She decided several years ago, after having lived for periods of time with various lovers, that she wanted never to do so again. "If I'm living alone and my house is a mess, it's because I've made it a mess. When I get sick of it being a mess, I'll clean it up. But if somebody else were to make the mess, I'd resent it. A lot of the day-in, day-out stuff, most of it petty, gets on my nerves. Little things build up and become big things. But if you're not living with somebody 24 hours a day, they don't get on your nerves."

PERHAPS BECAUSE THE HOURS are few, the time these apartners spend together is intimate, even idyllic. Some refer to their relationships as a "constant honeymoon." But there is more to this romantic feeling than the shortness of time. When a couple is living under the same roof, the laundry needs to be washed, the bed linen changed, the garbage taken out. It's hard to keep a honeymoon atmosphere alive while doing such chores. Not so for apartners. They not only avoid housework while they are together but also refrain from paying bills, writing letters, even answering the telephone. By freeing themselves from the routines and pressures of everyday life, they have uninterrupted hours during which they can focus on each other. "In a marriage or day-in, day-out relationship," observes Sara Brownell, "it is easy to take the other for granted; you allow yourself to do your reading or laundry because he will always be there. It becomes too easy not to find these special times together—or even remember them afterwards."

Tom, who often surprises Sara with a special dinner or flowers, agrees. "I don't want to take her for granted," he says. "I want her to know that I care, that I appreciate her."

Anne Silbert agrees. "Certain things just disappear when you live together every single day. Our relationship keeps itself fresh; the distance keeps it alive."

Distance particularly is something that Ed Jordan and Elizabeth Kearney have learned to deal with in the fifteen years they have been together. Both divorced and with grown children, not only do they travel a great deal for work—Ed, 63, is a Fortune 500-company executive, and Elizabeth, 55, a buyer for a department store—but Ed lives in Boston and Elizabeth in New York. Ed is over six feet tall, has silver-gray hair, and is immaculately groomed, which complements Elizabeth's elegance. He is also an attentive apartner. It's not uncommon for Elizabeth to get love memos from Ed, and he comes to New York to be with her on a regular basis. "Our romance is kept constantly alive and fresh because we don't see each other every day," says Elizabeth. "Because we don't wake up next to each other, we eagerly await and anticipate the times that we will be together." Ed has come to the same conclusion. "Since we don't come home together every night, we don't take each other for granted, so that when we are together, it is very, very special—and so is the sex."

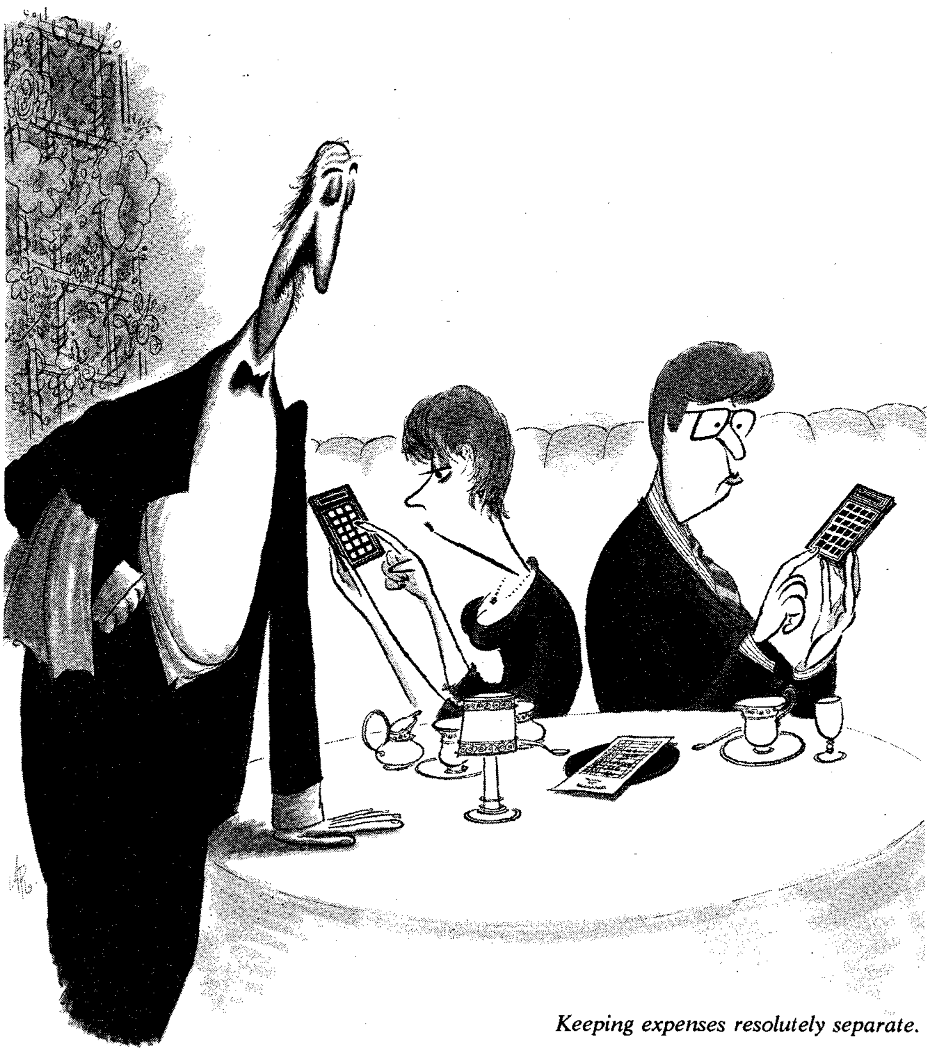
This view of sex is echoed, almost without exception, by all the apartners we interviewed. In addition to thinking it was "the best I've ever had," they felt it was getting better and better. Although this greater sexuality may not mean intercourse every time they are together, frequency is not an issue for these apartners. "When we spend three or four days together," says Michael Matthews, "we don't make love every night, but when we do, wow!"

Such praise for their apartner's sexuality is more common than not. "Tom's a honey," gushes Sara Brownell. "On a scale of 1 to 10, I'd rate him a 98." Tom returns the compliment: "I find it amazing that I am still turned on to the same partner after all this time."

Not sharing the ordinary frustrations that stem from children, work, money, and household details, not holding each other responsible for the inevitable disappointments and failures in these areas also means that there is less likelihood that the apartners will fight it out in bed. Sigmund Freud repeatedly noted, especially in *Civilization and Its Discontents*, that the requirements of civilized life and those of our sexual drives do not mix. Little wonder, then, that couples who see each other only under optimal conditions have optimal sex together. Little wonder, too, that, with their strong needs for independence, such apartners exhibit little sexual jealousy.

For instance, Tom Johnson on occasion goes home with someone he meets at a bar or a party, and this is okay with Sara, "as long as there is no emotional involvement." Anne Silbert was the one who experimented outside her apartnership. When she met Michael, the only man with whom Anne had had sexual relations was her husband. She saw herself as "basically monogamous" but was also eager to discover what dating and sex with other men would be like. When Michael went to Europe for the summer five years ago, they decided that each of them would be free to go to bed with others for the time they were apart. Anne did date others while Michael was gone, and even continued these other relationships after he returned. But she soon decided that they weren't worth the disruption of her apartnership, and she ended them. During this period, Michael stayed faithful to Anne. "I just don't

chores, paying bills, even answering the phone. . .”



Keeping expenses resolutely separate.

have any desire to go out with other women,” he says, “no matter how physically attractive one might strike me. There would have to be more.” We must add here that although none of the apartners we interviewed expressed sexual jealousy, it may indeed exist.

TWO ARE SUPPOSED TO BE ABLE to live as cheaply as one. But apartners have chosen to ignore these economies of scale—and they have good reasons for doing so. “Sure we’d be able to live higher on the hog if we pooled our incomes,” says Sara Brownell, who earns a little over $30,000 as a university professor. “But let’s face it, men and women are not peers. By living apart, the relationship can be more nearly equal.”

Apartners work hard at attaining and keeping this equality. More often than not, when they go out for the evening or on vacation, expenses are split down the middle. Anne and Michael, who both earn close to $30,000, keep a three-column expense book—“His,” “Hers,” and “Ours”—when they are on vacation. But when the difference between the incomes of apartners is sizable, the situation changes. When Ed and Elizabeth first met, in 1967, Elizabeth’s income was very modest, but Ed earned well over $50,000. Thus, he paid for dinners and the trips they took together. Over time, Elizabeth’s earnings rose (she now makes more than $60,000), and she insisted that she pay her fair share.

Whatever methods are employed for splitting special expenses, they do not spill over into household budgets, which are kept decidedly separate. Apartnerships are based in part on economic independence—which is just the opposite of men and women who stay married out of economic necessity.

Does this monetary freedom threaten apartnerships? On the contrary. Apartners say that the love they feel for each other is not weakened by the lack of a financial attachment. Sara is typical of the group when she declares, “Tom is the love of my life. If anything were to happen to our relationship, I would be devastated. I might go on to have an occasional affair, but no relationship would be this big or important again.” And that love is very supportive. Apartners take care of each other through illness or crisis.

When Anne’s father died, Michael cared for not only Anne but her two daughters and her mother. He shopped and prepared meals, and at night he slept on a small, uncomfortable couch at Anne’s mother’s house, just to be near in case they needed him.

Last year, when Tom had a severe illness, Sara insisted that he move in with her until he was well. She nursed and fed him and stayed by his side until he had fully recovered and was able to return to his own home.

Crises such as these are not the only occasions on which apartners come through. During the holidays and other special occasions, which can be particularly depressing for single people who have no attachments or families, apartners are almost always together, along with their children, to celebrate. But for most apartners it is only on such occasions that they act as if they were a family.

Children are usually excluded from the relationship the rest of the time—if not physically, certainly emotionally. They are kept distant by cordial, but cool, conversations about how they are doing in school or what their day was like. The interest, involvement, and guidance offered by an apartner are superficial at best.

Children, according to their parents, often react with indifference of their own—or with jealousy and anger. One male apartner recalls, “It was the first year or two when my children felt most threatened by her. One morning my six-year-old came rushing into the bedroom asking, ‘Daddy, is that woman going to take you away from me?’ ”

Sara’s ten-year-old daughter, Amy, is jealous of her mother’s relationship with Tom and makes repeated bids for attention, while Tom remains polite but aloof. Sara finds herself dividing her time and emotional resources between Tom and Amy. Tom will offer Sara advice about dealing with Amy, but he will never get involved directly with activities or discipline. At one point, when Amy was acting out a great deal, Tom and Sara decided to see less of each other so that Sara could spend more time with her daughter.

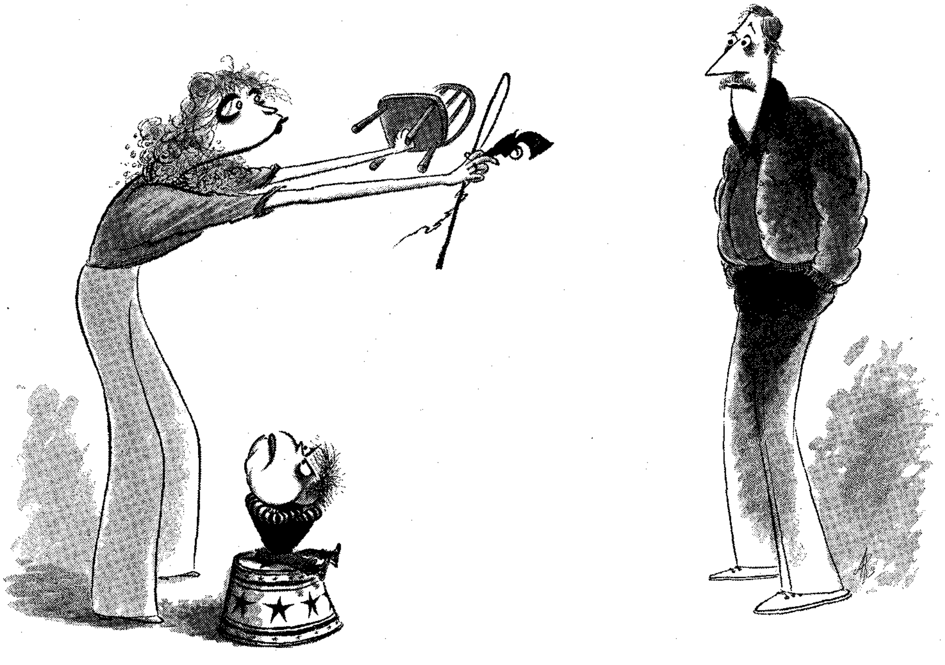
Tom wants Sara to stay equally distant from his own children, who are older, even though she feels that she could offer a great deal to them. Ed evinces a similar attitude. When Elizabeth wanted him to take a firm hand with her son when he was younger, Ed refused.

The exception to this lack of involve-

“. . .Apartners are loving but not overbearing. . .”

ment is Michael. Anne says, “Karen and Sue found a father in him. They interact with him just the way they used to with their natural father, with lots of warmth and affection—lots of hugs and kisses. They also have a great deal of respect for him—sometimes they will listen to him when they won’t listen to me.”

But whatever the problems with the other’s children, it is easy to escape giving them close scrutiny, because they are left behind when apartners return to their separate abodes.



Her kid is her problem. He won’t do the taming.

THE AVERAGE NUMBER OF PEOPLE per household in Manhattan is the second lowest in the country (the lowest is in a Hawaiian leper colony), and the trend in New York is toward even more single-occupant households, according to the United States Bureau of the Census. Although we lack the evidence to prove that apartnerships are part of the reason for this trend, we believe they may be a far more common form of relationship than is now known. The reason is that apartnerships seem to embody a life-style that is responsive to our times.

In the 1980s, men’s and women’s expectations of each other and their ability to give to each other seem to be in inverse proportion. Many people find marriage, or even living together, too demanding and stressful. On the other hand, one-night stands and brief flings are empty and unsatisfying. Apartnerships provide an alternative because apartners are supportive but not domineering, loving but not overbearing, giving but not demanding. An apartnership offers each person love and companionship, and independence.

When it seems nothing is left to buffer the individual—not state, or church, or family—the self becomes the last refuge of strength, and at the same time it becomes more vulnerable. It is a reaction to these circumstances that has led people into apartnerships, which both preserve their individuality and buttress it against a harsh, indifferent, and difficult world.

Anne, Sara, and Elizabeth were all in marriages that they found disappointing and that ultimately ended in divorce. Each of them was a single parent before entering an apartnership. These are women who struggled long and hard for personal and economic independence. They perceive intrusions by men into their new lives as a threat to their identities, to be avoided at all cost. Anne believes that if she lived with Michael she would have to think of “we” as the unit and that “we” would have to come before “I.” This is because, she says, “we would have to ask each other for permission to do what we wanted. Instead, I decided to live totally for me.” Sara feels that she lost herself in her marriage; she became a Mrs., a person whose identity was secondary to that of her husband. Her apartnership restored her sense of identity. But she is scared that she could slip back into dependency. Whenever she is overcome by frustration, she finds herself thinking about escaping by marrying Tom. Her apartnership keeps her focused on what’s really important to her.

The men in apartnerships also speak of a need for independence, but of a different sort. For them, independence means that nobody is dependent upon *them,* or making demands upon them. They do not wish to be responsible for the health and happiness of others. They wish to avoid too deep an intimacy, because it will, by definition, mean greater claims on their time and energy.

Both Tom and Ed were previously married. Neither liked it, nor their roles as parents. Although they performed their obligations as husbands and fathers, in no shape or form do they want to play such roles a second time. For each of them, and for Michael as well, the apartner is an important and valued person. But at the same time, they like the limits on the relationship that the apartnership sets; it has clear and definable boundaries, which means there can be little or no misunderstanding.

Over and over again, apartners of both sexes spoke of wanting to “keep their options open.” For Sartre and de Beauvoir, such freedom was linked with *political action.* For New Yorkers, open options give more of a *feeling* that they are free, even though they may never actually need or want to act upon this freedom. Open options also mean that apartners can keep from assuming the ordinary responsibilities of adulthood in relation to each other, yet can help each other avoid isolation, loneliness, and despair.

Apartners are thus caught in a cycle alternating between distance and closeness. Michael recalls that “several years ago Anne and I decided to start living together in June. June came and we decided to wait until September. In September we decided to wait until January . . . and then we laughed because it dawned on us that neither of us really wanted to move in with the other. Although we sometimes wish for greater closeness, we now believe that we may well spend the rest of our lives this way, living separately.” Other apartners deal with the need to be closer together through fantasies of a more perfect living situation. Elizabeth feels that separate apartments in the same city would be the ideal setup for Ed and her, but Ed is less certain that this would be preferable. Some believe that living on the same block would be just right. Anne and Michael dream about one day living in separate apartments in the same building, as Sartre and de Beauvoir did, in the Hôtel Mistral.

Yet, despite the recognition that sometimes they desire more intimacy, apartners don’t move closer together, they don’t live together, and they don’t marry. ■

Theater/John Simon

HAMLETTE

"...As Hamlet, Diane Venora has excellent diction, but she cries too much, laughs too much, and is cute too much..."

QUESTIONS, QUESTIONS. I WONDER what possessed Joseph Papp to direct a **Hamlet** with the hero played by a woman? I wonder whether Diane Venora, who personates the prince, has ever read "The Love Song of J. Alfred Prufrock," and noted the line "No! I am not Prince Hamlet, nor was meant to be"? I wonder what makes an actress want to play Hamlet? Well, to that one at least I know the answer: It is one of the fattest, juiciest, showiest roles in dramatic literature, and what actor or actress is not ham enough to want to be Hamlet? Indeed, many actresses the world over have played the melancholy Dane or dame, but they were usually (a) too old to play young women and too vain to play old ones, so the natural solution was a young man; or (b) too ugly to play a normal leading lady—though that no longer stops anyone from playing anything; or (c) big stars whose whims could not be gainsaid. Miss Venora is none of the above, which forces me to conclude that she was (d) simply misguided.

Papp's production—except for the female prince—is quite traditional, which would be fine, if only it were done well. But it isn't; in fact, if there is anyone whom you wish to punish with four hours of unmitigated languishing, by all means send him to the prettily (though, it seems to me, not very sensibly as regards the use of space) refurbished Anspacher Theater, and let him find out the meaning of boredom. Let us begin, however, with the one controversial aspect of this *Hamlet*, Miss Venora. She is a talented and graceful actress, whom I have had occasion to admire on both stage and screen. On the credit side, her Hamlet is not feminine of aspect and generally succeeds in being vocally low-pitched enough. Her diction is excellent, and her deportment nimble. But she does not for a moment pass for a man. A twelve-year-old boy, yes, though a rather small one—with all manner of little-boyish tricks and mannerisms—and, as a colleague remarked on the way out, a very creditable Peter Pan.

Miss Venora looks here like a cross between Mark Linn-Baker and the late Sal Mineo, neither of whom would be your ideal choice for Hamlet. But in her attire and behavior she uncannily suggests Anybody's, the tomboy who desperately wants to be part of the all-male gang in *West Side Story*. There is something overeager about everything she does. Sometimes she overacts; sometimes she underacts so assiduously that it is still overacting. She cries too much, laughs too much, is cute too much, and keeps trying to bully or wheedle her way into some sort of belonging, though it is never clear where. On the throne of Denmark, too big for this runt of a prince? In some warm relationship with another human being (but Ophelia is too homely, Horatio too gangly, Mummy remarried, and Daddy dead)? Or just on the roster of illustrious actresses who have made fools of themselves by playing Hamlet?

In any case, there are distinct disadvantages in Miss Venora's slight build (Horatio seems roughly twice her size), in her above-mentioned extreme childlikeness, and in her vocal arbitrariness. She often accentuates the wrong word ("Though all the earth o'erwhelm them to *men's* eyes"); takes a passage too fast or too slow (more often the latter, entire speeches being delivered in aural slow motion); and pauses unconscionably at the beginning, end, or middle of lines ("Between the pass and fell ... of mighty opposites"). She looks much at the floor, frequently closes her eyes, musses her hair a lot, and emotes a good deal outward but seemingly little inward.

The rest of the cast is as bad or worse. Most offensive is the Claudius of Bob Gunton, who sounds totally of this moment, has no notion of how to speak verse, cannot control his voice production, and, except for being vaguely ratty, has no characterization. Does this Claudius care for Gertrude? Does he feel for the mad Ophelia? Is his prayer scene a moment of genuine contrition or pure hokum? Is he a clever schemer or merely a lucky bungler? To these and other questions, no answer. The Horatio of James Cromwell is a stiff, dull, unprepossessing bean pole rattling on in a monotone that might as easily issue from a car's muffler as from a human mouth. This is not Hamlet's sparkling fellow student and coeval friend, but his staid, slow-witted private tutor.

Peter Pan at Elsinore: *An overeager princeling.*

Pippa Pearthree's Ophelia looks goony, which no Ophelia can afford to do. She is, moreover, bereft of all charm and pathos. Most Ophelias tend to be uneven: better in the sane scenes than in the mad ones, or vice versa. Miss Pearthree manages to be on the same level in both, alas. As Gertrude, Kathleen Widdoes gives one of the best performances of her career, which does not, however, make it good. There is something smug and stolid about this actress even when she tries to emote intensely; it is as if her expressions and gestures weighed too much for a mere emotion to budge them substantially. As Polonius and the First Gravedigger, George Hall might be all right despite some routine excesses if only his speech (or English accent) did not turn most vowels into something like an "er," e.g., "Ther kernst nert thern be [this one comes out clean] false [ditto] ter aner man." (His emphasis, incidentally, is on

Photograph by Martha Swope

"man" rather than on "any," which is illogical.)

George Hamlin's dreary and smarmy Ghost is virtually indistinguishable from his Player King, Robert Westenberg makes Laertes into even more of a prig than necessary, and the seemingly foolproof part of Osric actually gets mangled by Rocco Sisto. And so it goes, albeit nowhere near fast enough. Papp has blocked the production for the most part acceptably, though I wouldn't have Ophelia prone on a bench during Laertes's parting scene. He takes few liberties, but those he does are truly obnoxious. Thus, in the closet scene, Hamlet and Gertrude pummel each other with vicious little rabbit punches, then wallow on the floor as Hamlet mounts his mother sexually, with orgasmic sounds issuing, I think, from both (with two female voices, it's hard to tell what's happening). Again, when Hamlet is led away to the boat for England, he exits singing "God Save the Queen." (Elizabeth I? Gertrude? Elizabeth II?) He also stabs Polonius through the arras with a tiny, flimsy knife, whereas the vengeful Laertes threatens Claudius with a pistol.

This serves to remind us that the period of this *Hamlet* is rather uncertain, though it seems to be roughly *Nicholas Nickleby*. The costumes would appear to be early Victorian, the armor late Renaissance, and the manners contemporary. The lighting by Ralph K. Holmes is sensible and attractive throughout; Robert Yodice's scenery is simple, dignified, with some conveniently portable parts, and to be commended for simulating marble most convincingly. Theoni V. Aldredge's costumes, aside from the said chronological jumble (which, surely, is the director's doing), are elegant and engaging, although Claudius's Switzers may have a touch of Lewis Carroll about them. Except for a few spurious moments, B. H. Barry's fights are dazzling and scary.

The one thoroughly impressive achievement of the production, however, is the music by Allen Shawn. Scored for piquant combinations of trumpets, recorders, oboe, lute, and percussion (and played by a quintet of racy musicians), it is Renaissance as filtered through a modern sensibility. Tasteful, soberly tuneful, never overbearing but not wishy-washy either, it sets a tone nothing else here can even approach. Mr. Shawn's work in the theater goes from strength to strength, and I am even willing to forgive him for scoring that ghastly *My Dinner With André*, which costars his brother.

Note the purpose of gimmickry. If this Hamlet were not played by a woman, all we'd have to think and talk about would be the production as a whole. And that would be more disastrous yet. ■

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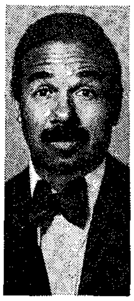

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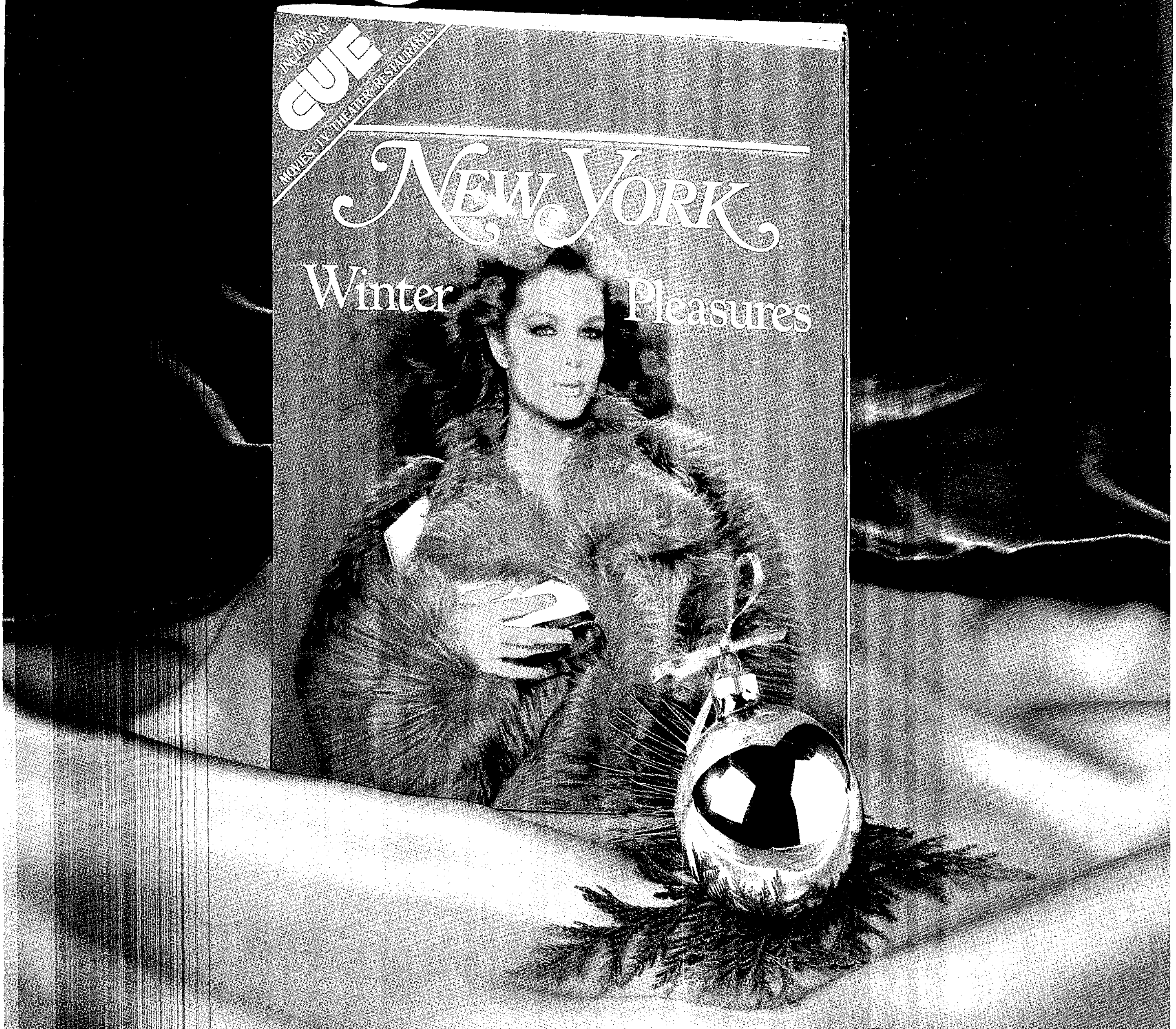

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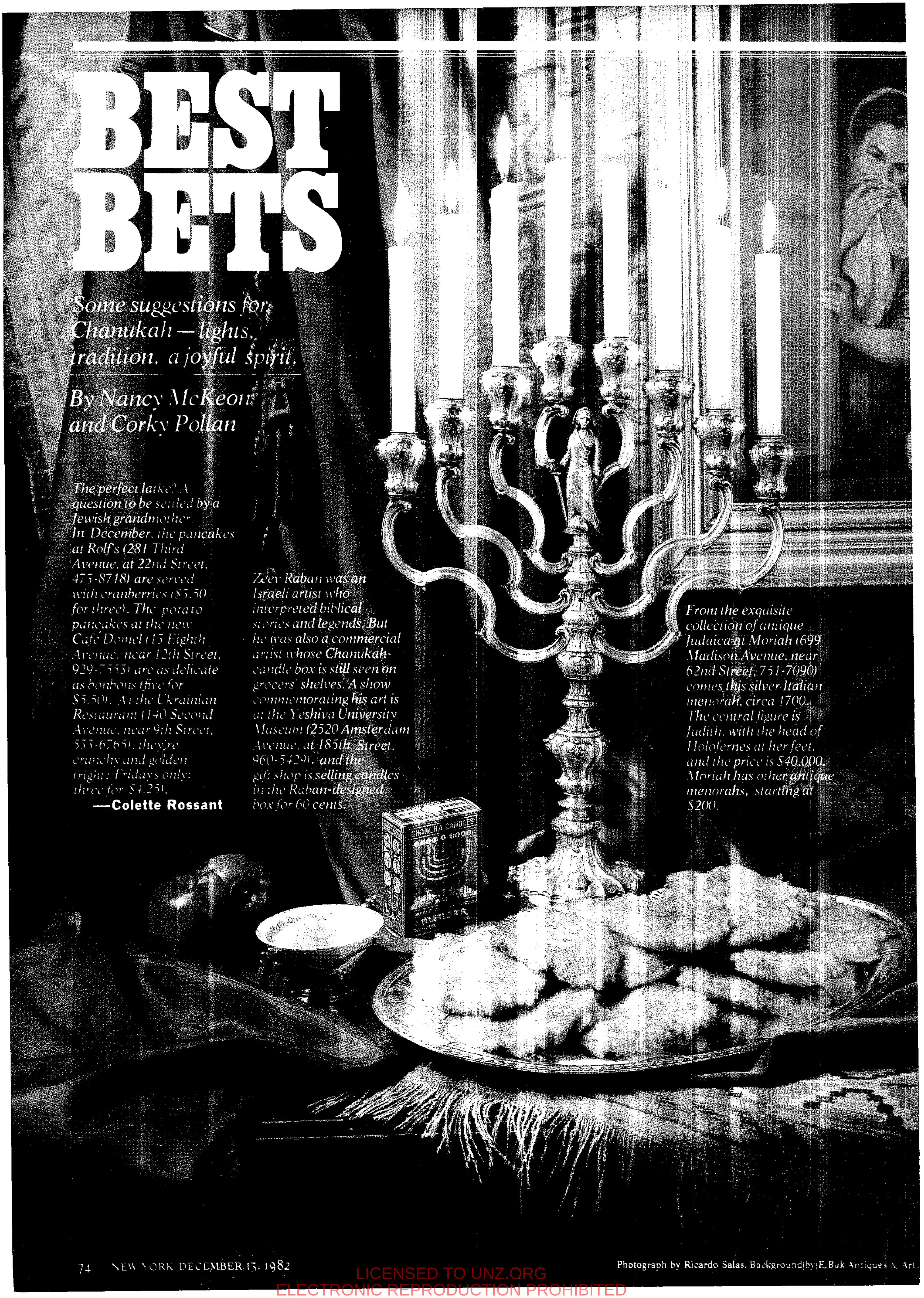
BEST BETS

Some suggestions for Chanukah—lights, tradition, a joyful spirit.

By Nancy McKeon and Corky Pollan



The perfect latke? A question to be settled by a Jewish grandmother. In December, the pancakes at Rolf's (281 Third Avenue, at 22nd Street, 473-8718) are served with cranberries ($5.50 for three). The potato pancakes at the new Café Domel (15 Eighth Avenue, near 12th Street, 929-7555) are as delicate as bonbons (five for $5.50). At the Ukrainian Restaurant (140 Second Avenue, near 9th Street, 555-6765), they're crunchy and golden (right; Fridays only: three for $4.25).

—Colette Rossant

Zeev Raban was an Israeli artist who interpreted biblical stories and legends. But he was also a commercial artist whose Chanukah-candle box is still seen on grocers' shelves. A show commemorating his art is at the Yeshiva University Museum (2520 Amsterdam Avenue, at 185th Street, 960-5429), and the gift shop is selling candles in the Raban-designed box for 60 cents.

From the exquisite collection of antique Judaica at Moriah (699 Madison Avenue, near 62nd Street, 751-7090) comes this silver Italian menorah, circa 1700. The central figure is Judith, with the head of Holofernes at her feet, and the price is $40,000. Moriah has other antique menorahs, starting at $200.

Photograph by Ricardo Salas. Background by E. Buk Antiques & Art.

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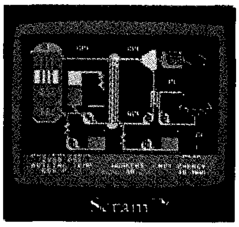

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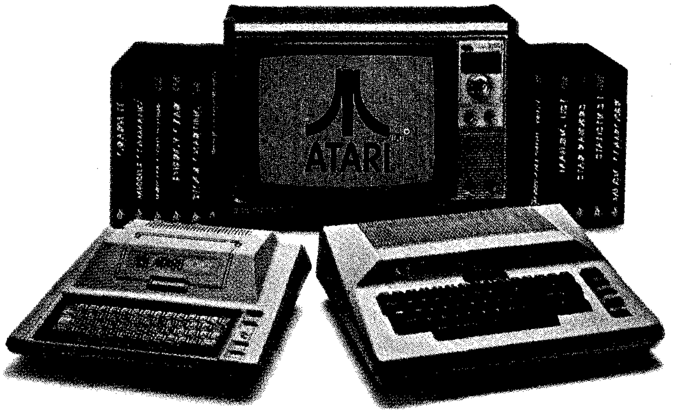

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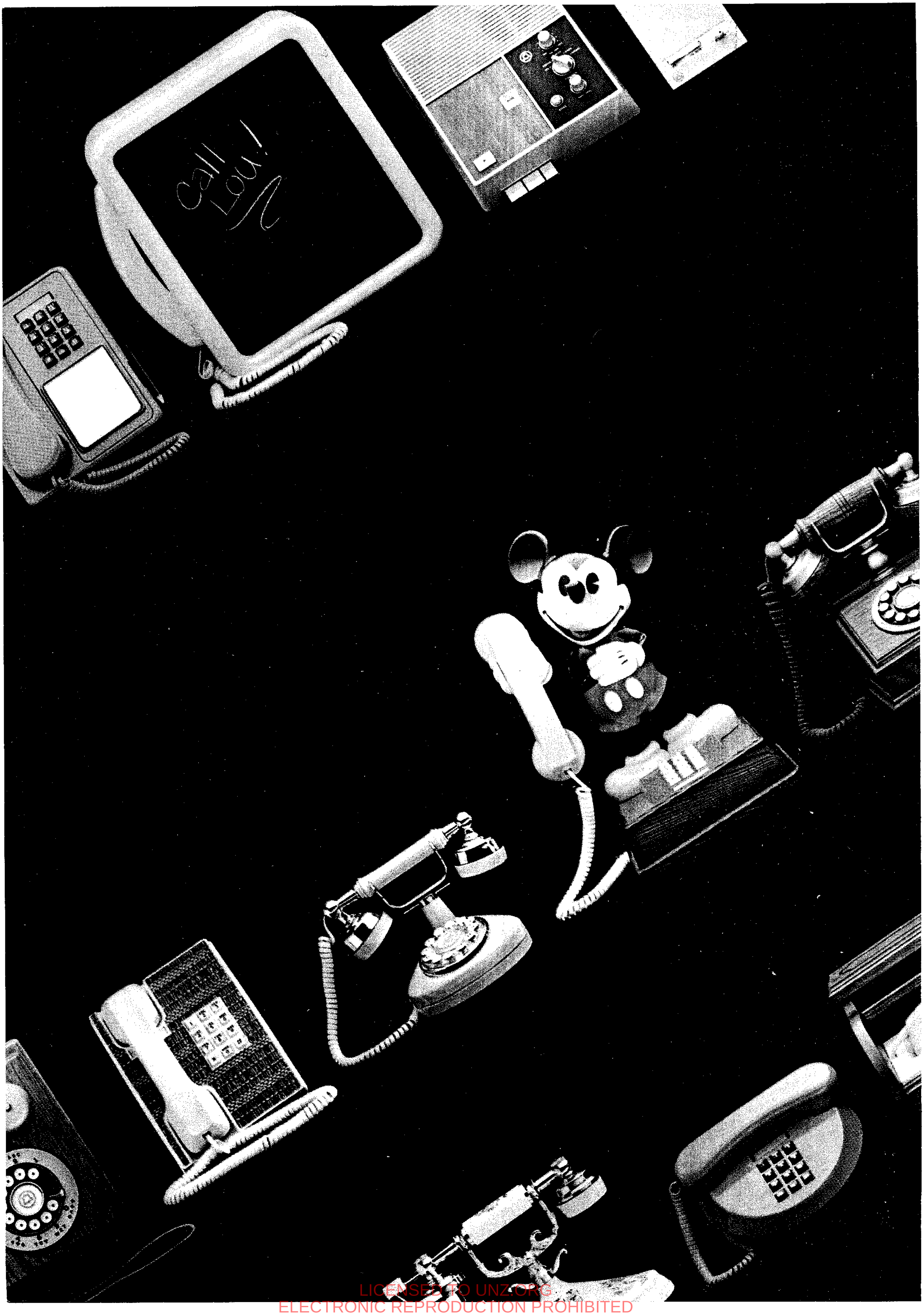
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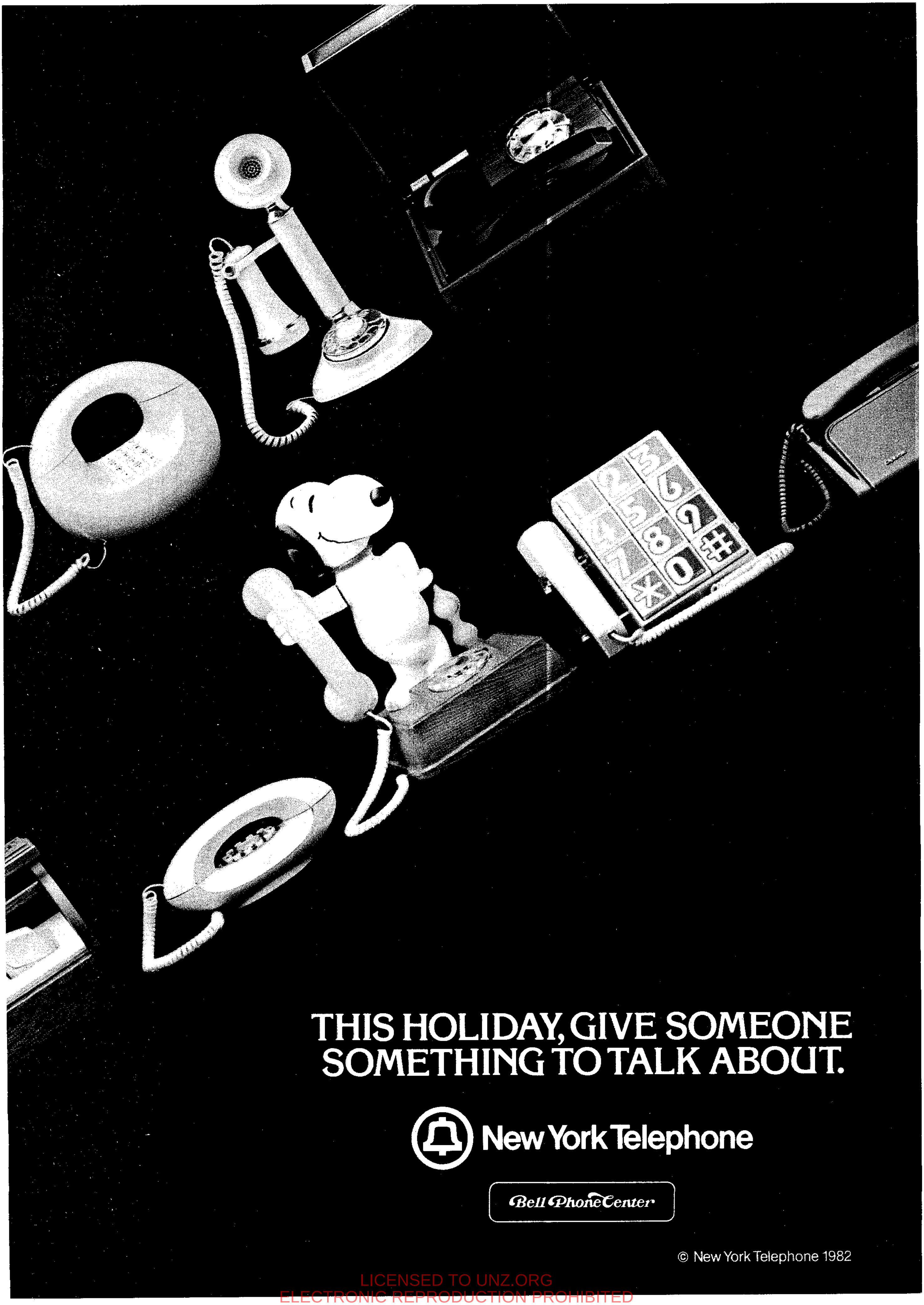
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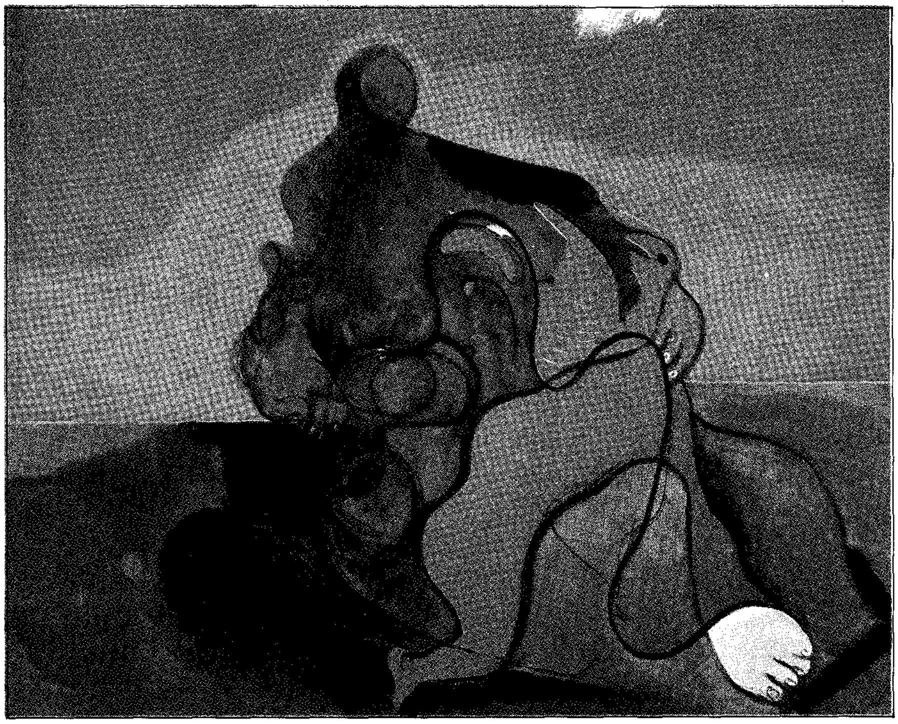
Art/Kay Larson

THE BOGUS AND THE FABLED

"...Yves Klein's ideas confront the question whether the artist should elevate his monomania to holy madness..."

THIS CENTURY IS PLAGUED WITH THE NOTION that being an artist is far more significant than making good art. Being an artist puts you in touch with the Eternal, and—not so coincidentally—gets you lots of earthly fame. Making art, by contrast, is a rather mundane activity that gives everybody else something to judge you by. Why bother mucking around with the material world when you can set your sights so much higher?



Magnificent: *Max Ernst's* The Kiss, *from the Peggy Guggenheim Collection.*

That notion was first raised by the Futurists and enshrined in the history of modern art by Duchamp. But no one has gone farther in pursuit of it than **Yves Klein,** the French artist who produced no art of any consequence—whose life story is his "art work"—yet who nevertheless remains a legend in France and a godfather to conceptual artists on two continents.

Most of us know Klein, if at all, through a single photograph taken in 1960, two years before his death. In it, the artist leaps off a high wall, his arms spread as though to fly, his body ready to follow into the cosmic Void, whose lures he celebrated. Klein hadn't actually escaped from gravity: The photograph is a montage that eliminates the crowd of judo friends holding a tarpaulin on the street below. But he may have taken that leap before, without the net. Or so claims Thomas McEvilley in his brilliant catalogue entry—really more like a book—for the Klein retrospective at the Guggenheim Museum.

Did he or didn't he? The question isolates the crucial issue in Klein's career. Was he a huckster or a serious artist, a megalomaniac or a poet? Or a little of all four? It's easy to accept that he yearned to fly—who among us hasn't wanted to leave matter behind, to make a pact with Icarus or Peter Pan? But Klein never distinguished between wishing and thinking. He *wished* to make art that would epitomize the Void, that would resonate with the vibrations of his ego. He actually produced lumps of matter that are among the least interesting *visual* objects in history. Almost all of them, for one thing, are solid blue: International Klein Blue, the glowing ultramarine color that was for Klein both a symbol of the Void and a silent reference to his Rosicrucian beliefs, in which blue is the color of the new age of the spirit. In the monochromes, blue is crusted over the surfaces like a layer of planetary dust, and they are strewn with blue sponges that resemble moon rocks. More blue sponges sit on gooseneck bases, like blue Martian flowers. A layer of blue pigment is dusted onto the Guggenheim's ground floor, a posthumous work suggested by Klein's close friend Pierre Restany and executed according to the instructions of the International Klein Bureau, a group of the artist's friends.

These are the works that lead Restany, in the catalogue, to compare Klein to Barnett Newman and Ad Reinhardt, and to call him "the spiritual father of all the [Robert] Rymans in the world." Restany also says, revealingly, that Klein "didn't paint to paint, but to reveal his truth." That truth had nothing to do with making art.

He wished to lay bare his ego's transcendence over mere things, so his life was dedicated, as McEvilley writes, to making his "*manner of existence* ... the foremost artistic event of our time." "He was a sort of holy child," says Klein's friend the artist Arman. And Pierre Descargues says, with utter seriousness, that, "unlike most artists, Yves Klein was not inferior to his works." Indeed, he was not. His works are bogus. But thanks to McEvilley, who has written the most penetrating biographical essay on an artist in recent memory, Klein's ideas are not so easily dismissed. Those ideas confront directly the question whether the artist—or the poet, or the composer, or the novelist—should elevate his monomania to holy madness in the name of art.

Klein, as his dealer, Iris Clert, recalls, was "a kind of Nietzsche of painting." Born in Nice in 1928 to a mother and father who were both painters, he was too restless to read a book, but he devoured adventure comic books and converted to Rosicrucianism at an early age. A Knight of the Order of Saint Sebastian and a fourth *dan* black belt in judo, he was at his best, apparently, when in action. He was a "holy child" who fired his friends' imaginations—hence the testimonials that keep pouring in. McEvilley relates how he used to delight in convincing casual bystanders that the world was flat and square. In light of such

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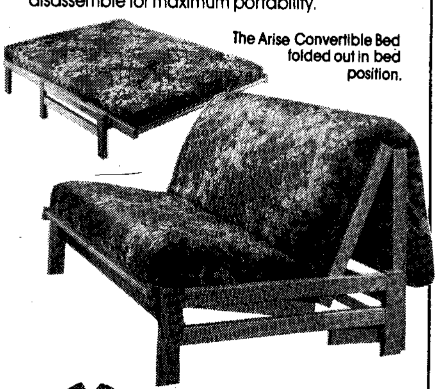

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stories, it seems pointless to ask whether Klein was sincere. Nietzsche was sincere, Peter Pan was sincere, Napoleon, Hitler, and Stalin were sincere. When you decide to make your actions your life, then your life must be judged by your actions.

Klein's actions concern me because they represent a dangerous extreme. He seems a little less dangerous when you realize that part of his nature is typically French: a preference for the witty, stylish, and facile, and a scorn for the wordless discomfort that happens in any true confrontation with the physical art object. Klein is closer to Godard and French cinema than to Newman, Reinhardt, or Ryman, and he is closer still to one of France's best-known contemporary artists, Daniel Buren, who makes striped flags and hangs them wittily all around town.

Klein becomes dangerous when his megalomania is sanctioned as a lifestyle. We are all so conditioned to the power of information in this century that an artist who manipulates information to make a career for himself is somehow no longer thought of as a megalomaniac. Klein paid the price—a heart attack at age 34, when he discovered that some people were not persuaded of his godhood. That price, extreme as it is, has been paid by other artists attempting to follow a similar path. The Rymans, the Reinhardts, and the conceptualists don't need Yves Klein, but he needed them because their real achievements fueled the myth he lived by. Klein wanted to be van Gogh without the paintbrushes, but maybe it's time to remember that without his paintbrushes van Gogh was just a self-destructive and pathetic figure with a mutilated ear. (1071 Fifth Avenue, between 88th and 89th Streets; through January 9.)

MIDWAY DOWN THE GUGGENHEIM'S ramps you can leave Yves Klein to his holy pursuits and step into a side gallery to see the Surrealist and abstract collections assembled by Peggy Guggenheim—among them a magnificent work by Max Ernst, *The Kiss*. These 60 drawings and paintings—by Duchamp, Dali, Paul Delvaux, Picasso, Pollock, even Yves Tanguy—are the first glimpses for most of us of Peggy's fabled collections, which she housed in the Palazzo Venier dei Leoni, in Venice. Peggy was seldom on speaking terms with her uncle Solomon, but a posthumous family rapprochement (achieved when the museum's director, Thomas Messer, took over the foundation that administers the *palazzo*) has brought us this sampling of her superb and surprisingly astute taste. Since the *palazzo*, now closed, will soon be open to the public, the advance notice is welcome. (Through March 13.) ■

Books/Nicholas Lemann

THE POWER WITHOUT THE GLORY

"...Caro is a brilliant researcher and dramatic writer, but his portrait of Johnson lacks depth because it lacks love..."

The Years of Lyndon Johnson: The Path to Power, *by Robert A. Caro. Alfred A. Knopf; 882 pages; $19.95.*

THE PLACE WHERE ROBERT CARO REALLY hooked me in *The Path to Power,* his extremely long and famous, and possibly definitive, biography of the young Lyndon Johnson, was on page 92. He was describing the financial collapse of Sam Ealy Johnson Jr., Lyndon's father, in the early 1920s in the tiny village (still fewer than 1,000 people) of Johnson City, Texas. Sam Johnson, a populist, a brilliant politician, a man of iron pride and principle and wild but impractical ambition, had mortgaged himself to the hilt to purchase his parents' 433-acre farm, hoping both to preserve his ancestral stature and to get rich. But the thin soil couldn't support the cotton crops he had hoped to grow, and he had to sell the farm and move back to town, deeply in debt.

Already, as Caro paints it, there is a beautifully rich complexity to Sam Johnson's predicament. The various routes he might take to financial salvation are all closed to him. He is a legislator, and legislators can easily be taken care of by the business lobby, but Sam won't sell out. He might live humbly, but his pride forces him to occupy an impressive house in Johnson City, albeit one in a state of advanced disrepair. He might move to another town, where a living is easier to come by, but he feels committed by heritage and by a deep attraction to the beautiful but barren Texas Hill Country. Most of this Caro knows by dint of a mind-boggling thoroughness of reporting that is not at all diluted by his tendency to boast about it from time to time. He makes it plain that he has gazed upon every house and piece of land he writes about, looked up every land conveyance in godforsaken county courthouses, and interviewed every neighbor still alive. He has put together a record where there simply was none.

Mr. Congressman: *In the Washington of the New Deal.*

Then he describes the town of Johnson City turning on the Johnsons. At the time, Sam Johnson was the local state representative, and he habitually retained his seat by huge margins. But to be self-consciously the family of quality in a small town in Texas is a tricky situation, because in a community characterized by want, there is always an edge of resentment. Sam Johnson not only provided that resentment with an opening by losing his money and power but made matters worse by refusing to follow the local code of behavior for failures. He borrowed money and didn't pay it back, and treated people even more high-handedly than he had before the fall. That Caro could first understand and then provide documentation for the subtle mix of *communitas* and meanness that existed in Johnson City, Texas, in 1923 is the kind of feat that shows what journalism at its very best is capable of.

It is possible, as Caro shows sometimes in these pages, to pull out all the stops like that to no great benefit, but in this case the fate of Sam is crucially important to the development of an understanding of Lyndon. First-level Johnsonology has Lyndon as a poor boy who adored his father, but a trip to the Boyhood Home (as it's officially designated), in Johnson City, one of the grandest places in town, gives the lie to that. Second-level Johnsonology has Lyndon as a prosperous lad who hated his father, but that fails to explain his all-consuming hunger for success. In Caro's version, Lyndon was born a somebody, learned politics, admiringly, at his father's knee, and then suddenly became a nobody, mostly thanks to his father. That explains, better than has been explained before, why Lyndon had a need for status that gnawed at him always, and why he brought to politics a blend of skill, relish, cynicism, and hope.

Then (as Caro would put it) Caro began to lose me.

This happened on page 170, during a description, also marvelously reported, of a year Lyndon Johnson spent teaching Mexican kids in the desolate little south-Texas town of Cotulla in order to raise enough money to finish his college education. It was an important moment because it was Johnson's first great flowering. He was, in Caro's quite moving re-creation, a brilliant and driven teacher, and the Cotulla chapter is the first of several that leave you awed at how much good Johnson was capable of doing. So as the chapter approaches its conclusion and the time comes for Caro to fit Cotulla into his picture of Johnson's character, he has reached a turning point in the book. Here Caro has the chance to make Johnson a figure in which good and not-so-good are inextricably mixed.

But Caro can't quite bring himself to do it; there is in him an absence of the true love of his subject upon which even great hate must rest. Johnson is a first-rate teacher simply because "there was no question that in his relationship with

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Nicholas Lemann is the executive editor of Texas Monthly.

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them [the students] he was the superior"—in other words, the experience is only one more piece of evidence of Johnson's steamroller ego. Caro drives home the point by telling a story about Johnson beating a student who made fun of him, and then the episode of the Mexican school is done. Caro's brilliance as a researcher leads him to recount in wonderful detail Johnson's triumphant turns later on as a congressional aide in Washington, as a political campaigner, and as the bringer of electricity to the Hill Country, among many other examples, so that one is left with the feeling that at least until the mid-forties, when the book ends, the world was on balance far better off for Lyndon Johnson's having been in it. But always there is a certain depth of portraiture that is missing; against the incredible and fascinating accumulation of detail stands a characterization in which one note is sounded over and over, loud enough to drown out all the others.

It is often the excuse of apologists for the famous that their hero understands power and its uses, and it hurts to trundle out that argument against Caro. Let it suffice that he believes that men who are not completely good cannot be great. He also has the classic journalist's hatred of lies and liars. As he traveled in Texas and Washington laboriously finding out that again and again Johnson's version of events wasn't true, the schemer in his subject must have gained greater and greater prominence. Moreover, the Texas that Caro describes was like a Third World nation in its rapid-development stage, and it is difficult to like the kind of people—tough, greedy, self-aggrandizing—who always come to the fore during that moment. Johnson was certainly not completely good. He told lies. He schemed. He was not like his father, but he did far more, as well as being more successful, than his father. Caro need not have endorsed Lyndon Johnson over Sam, but a full treatment of what made Lyndon at once so ruthless and so useful would have added another dimension to this book, and also to our understanding of political life.

When I say Caro lost me, it was only to that extent and no farther. *The Path to Power* is somewhat ungainly—familiar characters are reintroduced as if new, quotes are repeated, and the book as a whole might not have suffered for being a bit shorter—but there isn't a dead page in it. Caro is utterly humorless, but he has a gift for making every chapter a small drama, complete with plot twists, that saves him from being dull. If his version of Johnson gives rise to a certain degree of skepticism, it also succeeds at creating an all-encompassing force field into which the reader is inevitably drawn. You emerge, blinking in the daylight, eager to receive volume two. ■

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FAST AND LOOSE

"...Everything in *48 Hrs.* is hyped up in a satisfying way. This comedy-thriller gets you high, like a samurai epic..."

WALTER HILL'S **48 Hrs.** IS THE PERFECT Saturday-night movie. Violent, profane, and funny, this San Francisco–set police thriller has been furnished with up-to-the-minute urban slang and tough talk that leap out of characters' mouths with the speed of a comic's patter. The movie was shot and edited very quickly last summer, and its slightly slapdash style feels right for a milieu in which hard-bitten cops and killers live violently, crazily, at the edge of crack-up or death. The transience even becomes a joke. When the black convict Reggie Hammond (Eddie Murphy, the star of *Saturday Night Live*) is released from prison for 48 hours to help police detective Jack Cates (Nick Nolte) capture a vicious cop killer, he's dying for a woman. He manages to slip into a black club for a while, but he's so eager that he can't make himself understood when he tries to pick up a girl. In this mythical electric city of teeming bars and steam-filled alleys, the lingo changes fast, but everyone is always ready for action, and Reggie gets his meaning across before too long.

Dance to the music: *Olivia Brown and Eddie Murphy disco in Walter Hill's film.*

48 Hrs. works the same formula—black and white chained together—as *The Defiant Ones* and *In the Heat of the Night*, but without the liberal piety. Much of the movie's wit comes from the edgy, familiar, up-front racial banter between the two men, who are forced to work together without liking each other. After many insults, a marathon fight, and much danger faced together, they warm up a bit, but their regard is purely personal, not a triumph of the brotherhood of man. In an instant they could be at each other's throats again.

Beefy and tough, Nick Nolte has tremendous physical self-assurance, but he seems less certain about how to deliver some of his lines. In this standard tough-cop role, he wants to be as stylized as Lee Marvin or Clint Eastwood, but something holds him back—perhaps his honor as an actor or a sense of humor—and so he keeps trying out different hokey voices, inadvertently muffling his lines. He's an actor attempting to be an icon, and you sense his discomfort. Eddie Murphy, on the other hand, has it all together from his very first scene. As the slick con artist Reggie, Murphy has flashing eyes and a fast-breaking smile that let you know how good Reggie feels to be out of prison, on the streets, *operating*, even if it's only for two days. Murphy is going to be a very big star. The audience is alive to his brazenness, his speed, his intelligence—the self-interest so transparent and yet so fundamentally good-natured that it becomes richly comical.

After giving us the flowing classicism of *Hard Times*, the neon-on-black electric sizzle and balletic movement of *The Warriors*, and the Old West pictorialism of *The Long Riders*, Walter Hill has come up with a new, faster-than-life technique for this big-city thriller. His hotel-room and subway shoot-outs, though beautifully staged, go by so quickly that they have the hallucinating power of something glimpsed from a moving train. Everything in the movie is hyped up in a satisfying way. Cates and his bartender girl friend (Annette O'Toole), for instance, shout at each other on the telephone, bashing each other verbally, yet they're both big, tough cats, and they seem perfectly suited. *48 Hrs.* is a comedy-thriller about people who never speak a civil word to anyone, and that's part of its jovial, roughhouse fun. At the same time, the movie has an extravagant love of the classic, elegant, violent gesture. It gets you high, like some of the great Japanese samurai epics.

SEXY AND SWEATY IN HER CHEAP WRAPPER, hair falling in her face, Jessica Lange was the only thing to look at in last year's glum remake of *The Postman Always Rings Twice*, and she's the only thing in **Frances** as well. This painful, almost masochistically honorable movie, directed by former editor Graeme Clifford, never really engages our emotions the way it should, but that's hardly Lange's fault.

The actress Frances Farmer (1914–70) was a beauty devoted to art who loathed Hollywood and was destroyed by it, a woman congenitally incapable of uttering those diplomatic evasions we all rely on every day. Lange gives her an unsettling harsh candor, a desperate perversity. She puts her back into the role—literally—propelling Frances in and out of the disasters of her life with frightening force. Moving toward her antagonist with a lewd smile on her face, she tilts her body one way, her head the other, and she's doubly off kilter. She makes Frances borderline crazy but also noble, game, always in there fighting and al-

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ways losing. There isn't a trace of self-pity anywhere in this performance.

With some omissions and reshufflings, the movie offers the principal events of Frances Farmer's dolorous life. Born in Seattle, Frances achieved local notoriety with a prizewinning high-school essay attacking the concept of the Deity, notoriety that she compounded in college by heading off to the Soviet Union to observe the Moscow Art Theatre. Serious theater was what she wanted, but after striking out in New York she became a contract player at Paramount and achieved minor stardom in 1936 in the Howard Hawks–William Wyler collaboration *Come and Get It*. A year later she created the role of Lorna Moon in the original Group Theater production of Clifford Odets's *Golden Boy*, an act of betrayal for which the Hollywood suzerains never forgave her. (In those days, female stars were expected to be docile and grateful and to stay in Los Angeles.)

During the run of the play, she had an ecstatic affair with Odets (Jeffrey DeMunn), and when he left her to return to his wife, she was shattered, retreating to Hollywood in a reckless, desperate mood. A conviction for drunk driving, humiliations at the hands of studio bosses, an assault on a studio hairdresser—Frances Farmer's descent was fast, brutal, hideous. By the early forties, she had fallen into the clutches of the police, the courts, and psychiatrists. Her mother finally committed her to a state mental hospital, where she was subjected to electroshock, raped by soldiers from a nearby base, and finally, she claimed, lobotomized, before being released, in 1950. Dead at 56, in 1970, Frances Farmer has suddenly been taken up by a culture eager to celebrate female martyrs; she is currently the subject of a TV movie, two Off Broadway plays, and an independent feature film as well as of *Frances*.

Was Frances Farmer the victim of a conformist country that hated outspoken women, or did she do herself in out of sheer bullheadedness and stupidity? Perhaps both. The writers of *Frances*—Eric Bergren, Christopher Devore, and Nicholas Kazan—dramatize the peculiar currents of loathing and malice that flowed under the adoration accorded a beautiful young star. For a few years, the world lay at her feet, but Frances's left-wing sympathies, her publicly expressed contempt for movies, and her abrasive candor left her vulnerable to envy. When she was down, everybody kicked her—in that sense she was a victim. Yet the filmmakers don't take the easy way out by making her *merely* a victim; they also show her spitting in the eyes of judges, psychiatrists, her mother—*anyone* who could possibly have helped her. Over and over, that lewd smile comes onto

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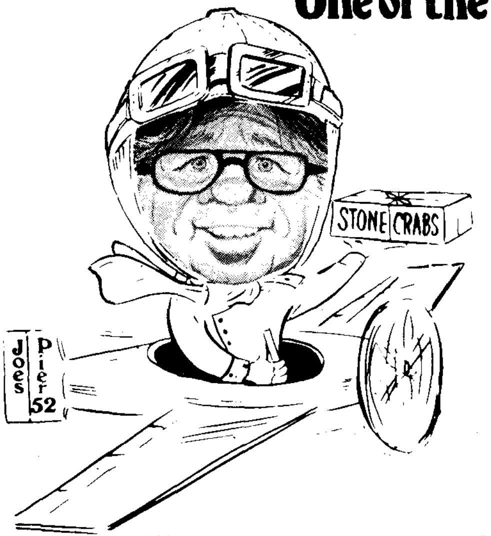
Jessica Lange's face, and Frances says the most self-destructive and often the most hateful and obscene thing she can think of. She does seem a little crazy.

Indeed, the filmmakers are so fixated on Frances's self-annihilating courage that they forget to bring out any other sides to her character. Why, for instance, did Frances want to be an actress? To create a character, every actor must finally yield to fantasy, to fiction. Could the truth-telling Frances ever have done that comfortably? We have to take her abilities on faith, since the movie doesn't show her acting at all—not even in *Golden Boy,* her triumph. *Frances* is monotonous and depressing, not because the heroine is a loser but because she never enjoys a moment of fulfillment. Miserable Jake La Motta in *Raging Bull* is at least shown boxing his way to the crown. The doomed Janis Joplin-type singer in *The Rose* at least has her exhausting, magnificent concerts. Frances has nothing—the filmmakers turn her into the queen of disaster.

Graeme Clifford's direction is over-insistent and untextured—and with the exception of Lange, Clifford has trouble with the actors. As Lillian, Frances's ambitious, slightly dotty mother, Kim Stanley is almost unbearably intense, working her mouth into a loose purse that wanders alarmingly around the bottom half of her face. Playwright Sam Shepard, who approaches the art of acting like a horse gently nudging its offspring, is on hand as a gallant, poor left-wing journalist boyfriend who emerges from the prairies every few years, like a figure in a thirties folk ballad, to give Frances a few minutes of solace. Shepard ducks his head, shyly turns his eyes away from the camera, and barely registers on the screen. Only the swarthily handsome Jeffrey DeMunn scores, as Clifford Odets, a role written with entertaining satirical malice. Odets, star of the left-wing Group Theater, dazzles the earnest young Hollywood beauty with high-flown rhetoric about changing people's lives with art.

Once Frances goes into the bin, however, the movie becomes unwatchable—a frenzied snake-pit extravaganza, with screaming hags, brutal orderlies, medical callousness, ignorance, and hypocrisy. Frances's ordeal was indeed nightmarish, but material like this is dramatically and morally impossible—we feel nothing about what we're seeing except distaste, or possibly dismay over an earlier era's barbaric practices. By this time, we may feel so battered that we stop caring about the hapless Frances. When she emerges from the hospital, eerily becalmed after her lobotomy, we're not sure what we've lost. *Frances* doesn't allow us a full measure of grief. We come out of it baffled, frustrated, and angry in a hopeless way. ▬



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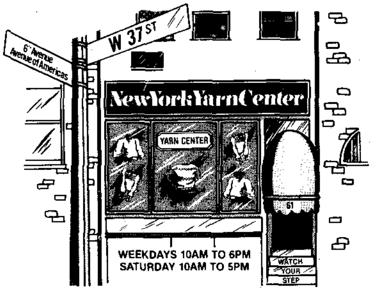

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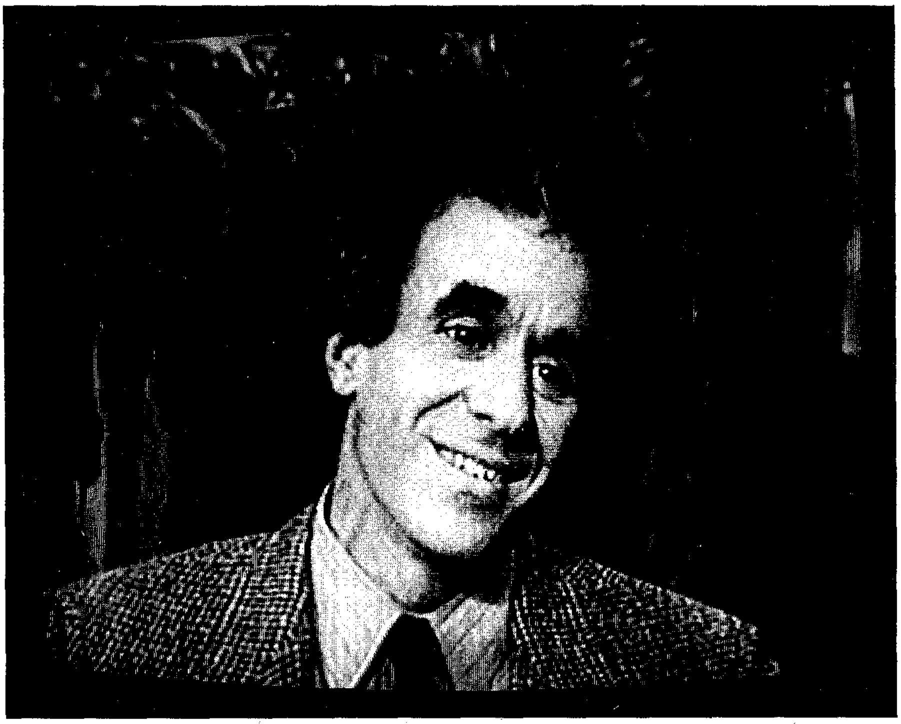
Television/James Wolcott

SHRINK TO THE STARS

"...Tom Cottle has a novel way to be nosy—playing analyst to celebrities who tell all and turn on the waterworks..."



Just tell me where it hurts: *The concerned host of* Up Close.

TOM COTTLE IS SUCH A TEASE!—NO COquette out of Balzac could have stroked her cat whiskers more prettily than he. The host of the syndicated talk show **Tom Cottle. Up Close** (Monday through Friday; 10 A.M.; Channel 5), Cottle would appear from his credentials to be a man of learning, depth, commitment. A sociologist and clinical psychologist with a Ph.D. from the University of Chicago, he recently played host on a PBS series called *The Tom Cottle Show,* in which he clucked with dismayed concern as he listened to the testimonies of those on the worried edges of society—paraplegics, unwed moms, Vietnam vets. Unlike Phil Donahue, who runs down the aisle and smacks his forehead in disbelief as his guests describe their afternoons at the herpes clinic ("...and then a nurse rushed by, clutching a bag over her face ..."), Cottle keeps a stoic cool. On *Up Close,* Cottle has Gone Hollywood, interviewing celebrities in hotel suites cluttered with potted plants. He uses his eyelashes with the fluttering ease of a fan dancer's feathers, giving his guests the sincere come-on. Intimacies are his sought-after treasure. "I'm over 40," he says, "and I'm tired of small talk."

Despite his bold words, however, Cottle isn't trailing after Mortimer Adler in search of great ideas; he's simply trying to find a novel way to wheedle his way into his guests' drawers and pry out a few secrets. And, unfortunately, I think he's found a novel way to be nosy. As many have noted, the psychoanalytic session has all the trappings of seduction, with the client stretched out on the couch in a yielding yet apprehensive position of neediness, trust. A far more casual quizzing, *Up Close* is not so much seductive as mildly flirtatious, as Cottle uses his charm to get his guests to undo their top buttons and murmur things deliciously indiscreet. His silky probing sometimes leads to unease. In a recent show, Cottle told the pop composer Marvin Hamlisch that the two of them had "a date" to come back after the commercial and pick up on their discussion of Hamlisch's youthful yearnings, and at the word "date" Hamlisch went into a dither. Anxious not to have the viewer get any silly notions, Hamlisch stressed that it would be a *heterosexual* date, that, hey, we're all straight guys here, totally, fer sure.

On another occasion, Cottle used the buddy-buddy approach to find out if chapel bells would soon be pealing for *Hill Street Blues'* Daniel J. Travanti and his co-star Veronica Hamel, who have been romantically linked offscreen. Every man, said Cottle, longs to be flogged lightly with her raven tresses.... Flexing his eyebrows and coming in for the kill, Cottle asked, "Do you have the courage to fall in love? Is this the woman, and do you have the courage to fall in love?"—as if we should all bare our chests and show the burns, the scars, the ridges on the ribs where the arrows entered. (Or, worse, bare a cowardly torso unmarked by love.) Listening to Cottle get love-pious makes one long to escape into the novels of Henry James, where strong feelings surge but are obscured by doubt, indirection, muffled tones. Tom Cottle isn't interested in muffled tones; he wants to bang our sympathies like a gong.

Not all of Cottle's interviews turn into smoked offerings at the altar of love. Now and then Cottle keeps a silent vigil and lets his eyes moisten as Jerry Lewis describes the death of his grandmother, or Victor Borge relates the tragic circumstances leading up to his flight to America as Hitler made his push. I don't want to make light of these testimonies—Lewis, for all his braggadocio, is obviously the victim of a never-healing hurt, and Borge clearly has sides he hasn't shown us in his years fussily flicking his hankie at the keyboard. But knowing about Jerry Lewis's lacerations won't make *Hardly Working* any funnier, or his mawkish excesses on telethons easier to stomach. In art and entertainment, it's finally how one transcends the common hurts and losses that proves telling. On a show like Tom Cottle's, the emphasis isn't on the art that arises out of sorrow but on the sorrow itself, in all its choked, achy messiness. And the eagerness with which so many stars turn on the waterworks makes one suspicious. I love Milton Berle when he's decked out in ritzy drag, or holding forth at a Friars roast,but I wish that he would quit turning up on shows like Cottle's to mope about the illegitimate son he has never been able to claim as his

Photograph by James Hamilton.

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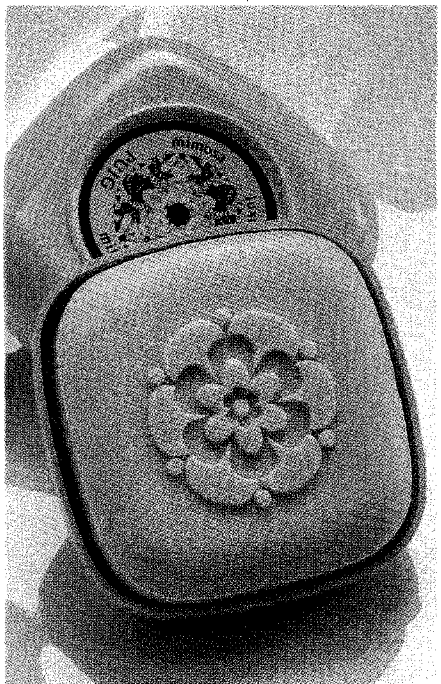

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> "...*St. Elsewhere* is intelligent but wears its purple heart too showily..."

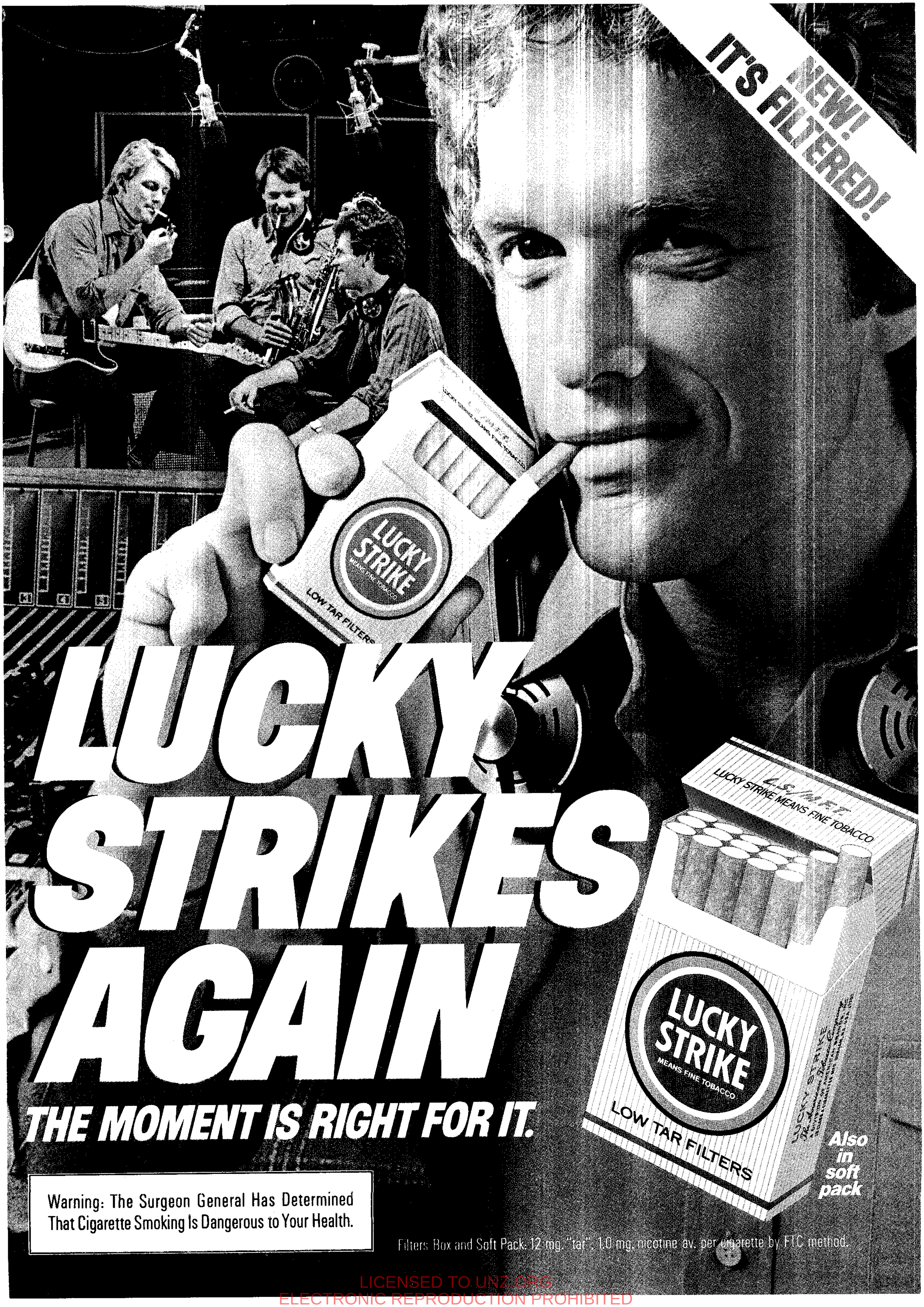
own. Wearing a pained expression, Berle told Cottle that he's still grappling with the decision whether or not to tell his son the unsettling truth. Can't he do his grappling in private, away from Tom Cottle's dewy-eyed meddling?

Like that candy-pink eternal virgin, Dr. Joyce Brothers, Tom Cottle is everywhere at once, listening, dispensing advice, a pop shrink whose hip, caring manner belongs as securely to the seventies as Dr. Brothers's hygienic commonplaces do to the fifties. The comedy of Cottle's career is that, having established a serious reputation, he couldn't resist the siren call of Hollywood, where sitcom stars are willing to stand on line for the opportunity to fish through their feelings and come up with something "sensitive." The most tantalizing thing now is just how much of his integrity Cottle is willing to toss overboard. Dr. Joyce Brothers, after all, eventually ended up as a judge on *The Gong Show* and a guest on *Sha Na Na,* where she offered to give those paunchy greasers psychiatric counseling. Someday Tom Cottle may turn up on *The Uncle Floyd Show,* asking Floyd's puppet companion, Oggie, what his feelings were when woodsmen chopped down his mother.

ST. ELSEWHERE, A BELEAGUERED HOSPITAL in a fear-ambushed section of Boston, is staffed by doctors and nurses who haven't lost the courage to love. Each week on **St. Elsewhere** (Tuesdays; 10 P.M.; NBC), fret lines crease the foreheads of the show's cast as sickies are wheeled in off the streets with wounds that need dressing, limbs that need lopping. Produced by the company responsible for *Hill Street Blues, St. Elsewhere* borrows its style of visual attack from *Hill Street:* Cinéma-vérité cameras lumber down corridors on unsteady legs; close-ups capture every lip quiver and wince of stress; urban backgrounds are turned into a Brueghelesque jumble of tangled bodies and mouths torn open in rude abandon. So far, however, *St. Elsewhere* doesn't have *Hill Street*'s brusque, confident edges—it's intelligently crafted, but it wears its purple heart a little too showily on its lapel.

In the November 23 installment, Doris Roberts played a bag lady named Cora whose feet were numbed out; padding anxiously at her side was her simpleminded derelict partner, Arnie (James Coco, in picturesque rags). To prevent gangrene from crawling up her legs, the doctors had to amputate Cora's feet, not a recommendation she finds attractive. Although Roberts hobbled about with grizzled pluck, her character's plight was milked too vigorously for pathos, with her pal, Arnie, threatened with the prospect of rummaging through back alleys alone and forlorn, an inconsolable wreck. Really, the thought of amputation is shivering enough without subjecting us to shots of James Coco cringing against a wall, blubbering into his rags. Perhaps as *St. Elsewhere* gathers momentum, it'll feel less compelled to pour on the poignant suffering and turn pain into waves of sobbing kitsch. And I'm not too crazy about the female staffer whose kink is making love down in the morgue among the cadavers. Weird me out the door.

DIRECTED BY LOU VOLPICELLI, THE documentary special **To Dance for Gold** (to be repeated through the winter; Hearst/ABC ARTS cable) was a prismatic look at the 1982 International Ballet Competition, in Jackson, Mississippi, which made use of all the cherished tricks of sports coverage—split screen, instant replay, lyrical slo-mo. The only thing missing was shots of ballet dancers cocking their trigger fingers like toothless linebackers on *Monday Night Football* and silently mouthing, "Hi, Mom!" Unfortunately, many of the visual flourishes proved a crass distraction—we really don't need close-ups of a mother's face as her baby whips through a treacherous series of sissonnes—and the editing didn't approach the fluid elegance of PBS's *Dance in America.* The show's stabs at local color were mostly cute embarrassments—we were shown dancers smearing watermelon into another dancer's face ("a friendly southern way to release the first day's tension," the narrator assured us). But, happily, much of the dancing was spirited and fleet, and the competition had one priceless moment. In the pas de deux from *Don Quixote,* thirteen-year-old dancer Katherine Healy took a slipping spill, and waiting in the wings afterward was Jacques d'Amboise, gripping a microphone like a boxing announcer preparing to ask a heavyweight which punch proved his undoing. "Katherine, what happened?" asked d'Amboise dramatically. "What *hap*pened?" echoed Healy with a quizzical air. Out there on the floor, explained d'Amboise, at the end of the pas de deux. "Aw, I just slipped," said Healy with a nonchalant wave and a giggle. Katherine Healy will soon be seen in *Six Weeks,* starring Dudley Moore and Mary Tyler Moore, and if she has half of the aplomb onscreen that she had in the wings with d'Amboise, she'll have it licked. ■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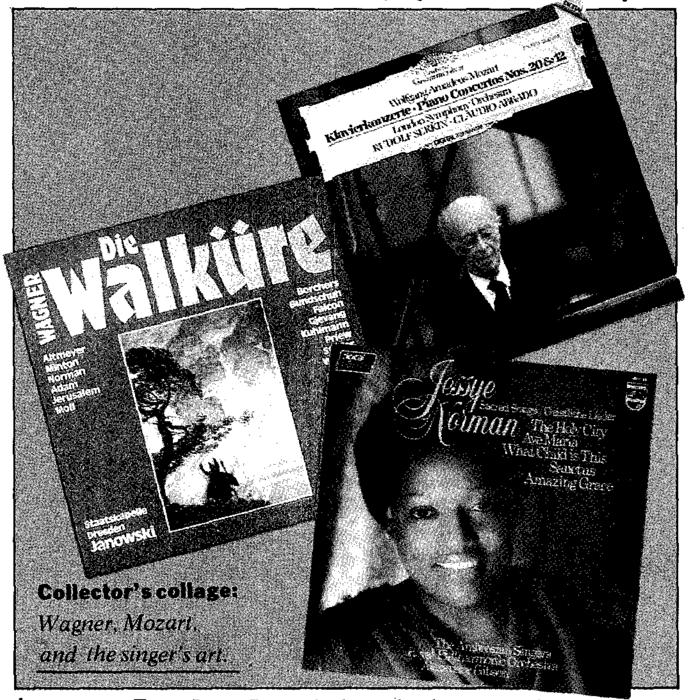
"...Vocal riches from Norman and Popp, Mozart by Serkin, Stravinsky by Boulez, and women composers of the past..."

SOMETIME, WAY BACK WHEN, BUYING A record for that classical-music person on your Christmas list was the easiest thing in the world. In those far-off days, records were made on a carefully selective basis, usually when an important musician had something important to say about an important piece of music. All you really needed to know was your friend's tastes, and then choose accordingly. Now, classical-record stores are so glutted with discs from all over the world—old and new, good and bad, inspired interpretations and useless repertoire duplications—that only a specialist can hope to keep track of what the industry quaintly refers to as "the product."



Collector's collage: *Wagner, Mozart, and the singer's art.*

I have no convenient life preserver to toss out before we all drown in vinyl confusion, but here are some new discs that I enjoy, and possibly others may too. On the whole, this season's big opera sets have been disappointing—how is one to recommend Karajan's *Turandot* (D.G. 2741 013), a sumptuous orchestral feast but with Katia Ricciarelli spectacularly miscast in the heroic title role? Casting problems also mar two seldom heard Rossini operas, **Il Turco in Italia** (CBS I3-M-37859) and **Mosè in Egitto** (Philips 6769 081), but this can be overlooked in favor of the music. Although both operas have been recorded before, those earlier performances used corrupt and heavily cut editions, while the new ones are based on correct texts (Philips's *Mosè* even goes back to Rossini's 1819 Italian version rather than offering the more familiar French rewrite of 1827—that may be heard on Hungaroton 12290/2). Montserrat Caballé seems to be sight-reading her way through *Il Turco*, and Ruggero Raimondi's bass is a bit light for Moses, but the other singers pass muster and the operas themselves are exciting discoveries.

Two singers I admire almost unreservedly, Lucia Popp and Jessye Norman, turn up in many different recorded contexts on recent releases. If **Lucia Popp** has ever made an unmusical sound or failed to beguile the ear with her distinctively attractive soprano and warm communicative instincts, I would be greatly surprised. Beyond that, her voice seems to have gained even more depth and tonal richness lately. The sheer beauty of her singing in Strauss's *Four Last Songs* is breathtaking, as she weaves a gorgeous thread of sound through the eloquent accompaniments conducted by Klaus Tennstedt (Angel 37887, backed by a noble performance of Strauss's tone poem *Death and Transfiguration*). Equally winning is Popp's penetrating interpretation of Schumann's *Frauenliebe* cycle and other songs (Eurodisc 201 298-366). These discs get my vote as the outstanding vocal releases of the year.

Jessye Norman's flexibility allows her to range over an unusually wide repertoire, from contralto to soprano. The creamy texture of her voice, the solidity of her technique, and the generosity of her expressive personality make her a radiant Sieglinde in *Die Walküre* (Eurodisc 301 143-465), another strong entry in Eurodisc's ongoing *Ring* cycle. In Mahler's Symphony No. 3 (D.G. 2741 010), Norman provides rich, deep, organlike tones for the alto solos, enhancing Claudio Abbado's magisterial account of the composer's massive paean to nature. She joins José Carreras and Dietrich Fischer-Dieskau in *L'Enfant Prodigue*, the first recording of Debussy's Prix de Rome cantata in 30 years (Pro Arte PAD 128); she unleashes her most fiery dramatic talents for Berlioz's *La Mort de Cléopâtre* (D.G. 2532 047, coupled with Kiri Te Kanawa's etherealized rendition of *Les Nuits d'Eté*); and she positively revels in the glorious sound of her voice in a program of sacred music (Philips 6514 151). I find it difficult to keep any of these off the turntable for long.

Surprisingly few new **Stravinsky** discs arrived to mark the composer's centenary year. Pierre Boulez has stepped in at the last moment to rectify that omission with five precious records containing no fewer than 30 works, including many rarities only available in less than ideal versions by Stravinsky himself. One program handily gathers most of the solo songs with instrumental accompaniment (D.G. 2531 377), while another groups eight chamber scores headed by the *Ebony Concerto* and *Dumbarton Oaks* (D.G. 2531 378). On RCA, Boulez conducts the complete *Pulcinella* ballet and Concertino for 12 Instruments (ARL 1-4415), *L'Histoire du Soldat* (ARL 1-4354), and *The Song of the Nightingale* with the Four Russian Peasant Songs (both the a cappella setting and the version with four horns), Three Pieces for String Quartet, Etude for Pianola, and Four Etudes for Orchestra (ARL 1-4453). The precision-honed performances are uniformly superb: Boulez lovingly and skillfully finds just the right context for every note of these bejeweled scores. Another late centenary homage not to be missed features Stravinsky's four-hand piano reductions of *Petrouchka* and the Three Pieces for String Quartet, played with dazzling virtuosity by Paul Jacobs and Ursula Oppens (Nonesuch 79038).

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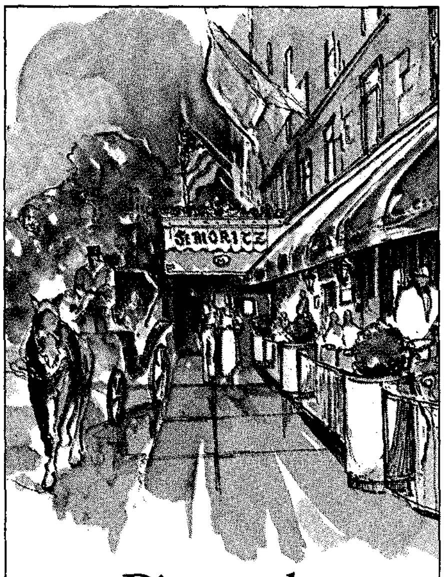

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treasurable keyboard recording go to **Rudolf Serkin**'s pairing of the Mozart Concertos Nos. 12 and 20 with Claudio Abbado conducting the London Symphony (D.G. 2532 053). Serkin brings 50 years of performing experience to these two concertos, which he plays with a depth of expression and measured authority that few other pianists have ever matched. And what a revelation to hear his piano tone so realistically reproduced by D.G.'s mellow yet spacious engineering—a far cry from the unpleasantly fierce acoustics on his CBS discs of the 1960s and 1970s. Serkin's new Beethoven-concerto recordings with the Boston Symphony for Telarc are also brilliant achievements, sonically and artistically. The latest in this series is the Fourth Concerto (10064).

Some of the best records today are produced by smaller labels, and these valuable discs—without the benefit of high-powered promotion or superstar artists—often languish unnoticed in a store's crowded inventory. I have been agreeably challenged, instructed, and entertained by some recent releases from **Leonarda,** a company devoted primarily but not exclusively to the music of women composers past and present. A new two-record set from Leonarda contains a first-class performance of Schubert's cycle *Die schöne Müllerin,* sung in the original tenor keys by Grayson Hirst, and a selection of intriguing songs by Fanny Mendelssohn (Felix's sister) and Louise Reichardt (LPI 112). Hirst's sensitive interpretations and Michel Yuspeh's exquisitely fashioned piano accompaniments would be enough to recommend this thoughtfully produced album, even if it did not contain so many stimulating essays on the songs, composers, and performers. Nor should adventurous listeners pass by another fascinating Leonarda release: *Music for the Mass by Nun Composers* (LPI 115)—a complete Mass by Isabella Leonarda (1620-1704) and a Kyrie by Hildegard of Bingen (1098-1179).

Northeastern Records also looks after the interests of women composers, as well as of some splendid musicians unaccountably ignored by major labels. The songs and violin music of Amy Beach (1867-1944) as performed on Northeastern 202 by D'Anna Fortunato (mezzo), Joseph Silverstein (violin), and Virginia Eskin (piano) should convince any sympathetic ear that Mrs. Beach, for all her reliance on the musical vocabulary of the German romantics, was a composer of genuine substance and expressive power. Beyond that, Fortunato sets each song on fire with her luscious voice and emotional vibrancy. Why this exciting singer is not appearing on the world's opera stages escapes me.

Finally, on a lighter note, admirers of the City Opera's *Candide* revival should investigate without delay **Leonard Bernstein Revisited** (Painted Smiles 1377; 116 Nassau Street, New York, New York 10038). Ben Bagley's treasure hunt through Bernstein's theater scores has uncovered fourteen neglected goodies dropped from *Wonderful Town, 1600 Pennsylvania Avenue,* and *Candide* itself. The inspired performers include Nell Carter, Estelle Parsons, John Reardon, Angelina Reaux, Chita Rivera, Arthur Siegel, and Jo Sullivan, and the music is sheer unpredictable genius.

Postscript for nostalgia fans: On September 24, 1940, an open-air concert entitled **Cavalcade of American Music** took place in San Francisco. George M. Cohan sang a medley of his songs; Sigmund Romberg and Jerome Kern played some of their hits on the piano; young Judy Garland warbled "Over the Rainbow" with the composer, Harold Arlen, accompanying; Irving Berlin sang his "God Bless America"; W.C. Handy performed solo cornet in his "St. Louis Blues"—and that just scratches the surface. The whole bash was preserved on acetate discs, and the best parts have been transferred to LP (Ariel CAM 11). It may or may not have been "the greatest group of creative talent in one spot in the history of the world," but 25 fabled composer-performers made absolutely certain that no one was bored.

Pop: Belle Canto

THOSE PEOPLE WHO HEAR **Marshall Chapman**'s name and assume it's a man are encountering only the first of a series of contradictions-become-delicious-ironies that are at the heart of Chapman's work and her character. A little while into her latest album, *Take It on Home* (Rounder 3069), just when she's at her gravelly-voiced toughest, she'll throw in some Southern Belle–ishness, as Spartansburg–South Carolina–ladylike as can be. Just as we become accustomed to her lyrics as mere textural accompaniment to tense southern-blues riffs, lines which seem casually tossed off jump into our consciousness as perfect little ironic distillations of joy and frustration. But the flat phrasing, seemingly perfunctory reading, and glossless production are all part of the ironic spirit that turns the music's weaknesses into strengths and infuses it with charm. It's a work full of old values and instinctive touches—The holding back of the tempo

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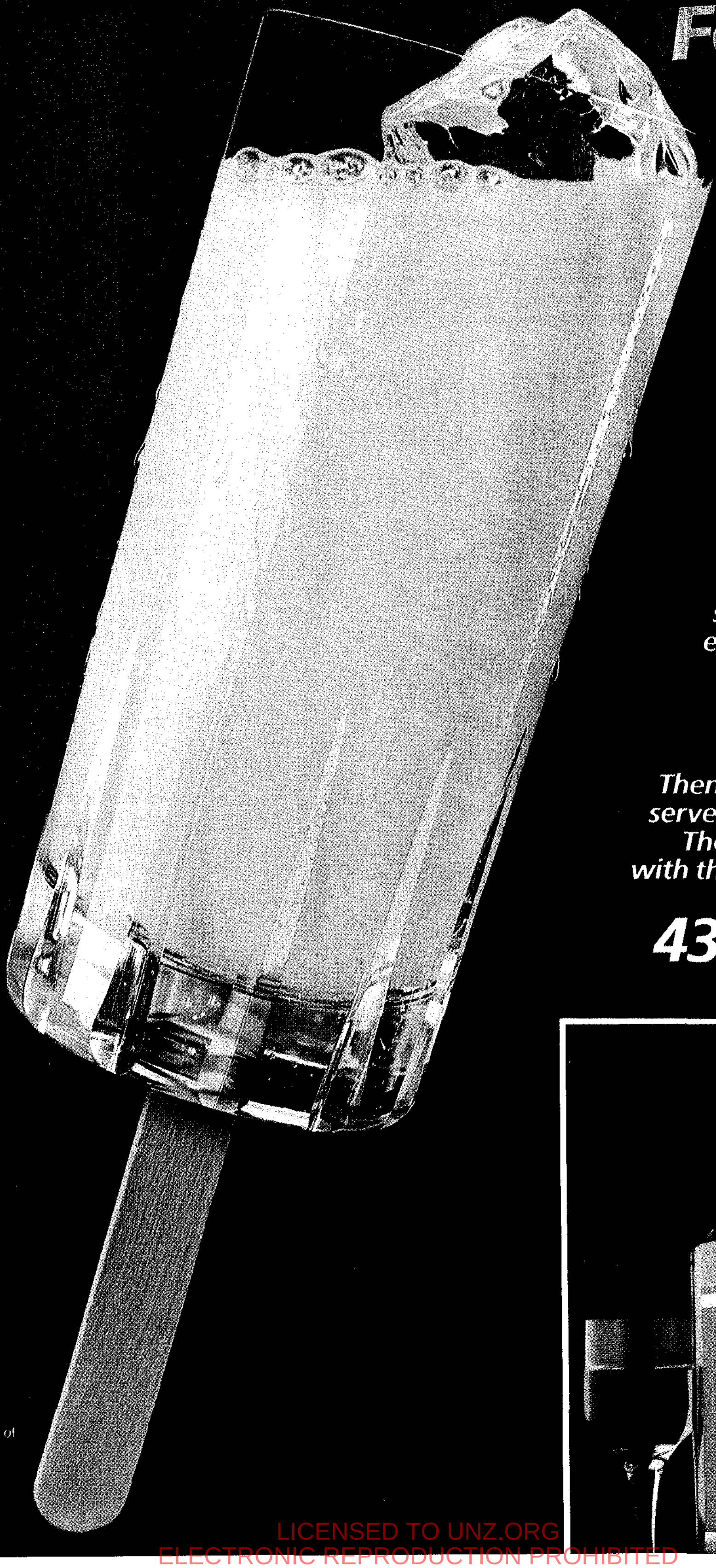

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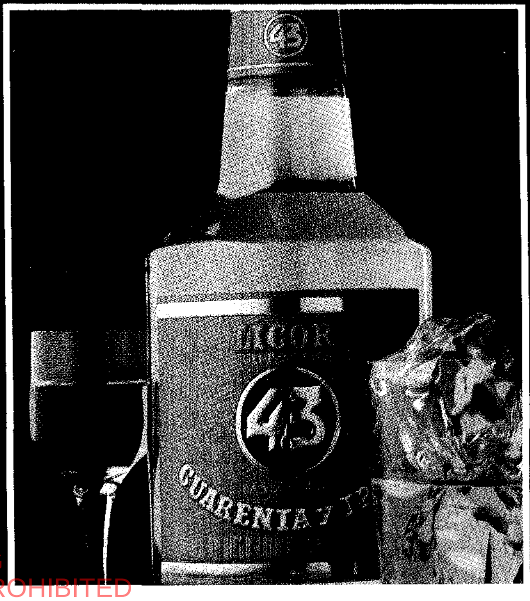

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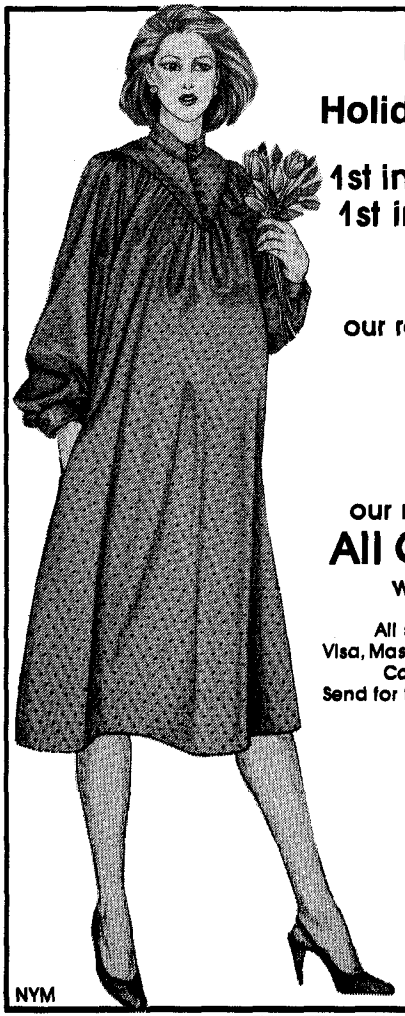

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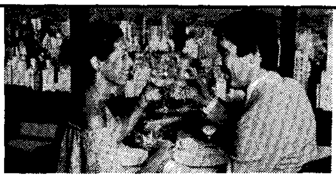

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on "The Girl Can't Stand to Lose" makes a song that seems to want to go faster all the more painful at its pace. Songs like "Take It Like a Man" and "The Perfect Partner" could quite clearly have been made better—and thereby less perfect.

If there's one line that sums up the difference between the old and the new **Warren Zevon**, it's "I'd rather feel bad than not feel anything at all." A newly sober and introspective Zevon admits that on his early—and brilliant—albums, his cast of bizarre characters were inspirations from out of a bottle, whose reckless exploits he often seemed to try to translate into reality. But his new album, *The Envoy* (Asylum 60159), is about a central character—one struggling to deal with the psychic dangers of being creative in an emotionally unaltered state. It's musically more varied than Zevon's been, and more serious as well. Though he hasn't stopped creating characters, the new ones are personifications of foolishness, self-pity, and self-destructiveness—as well as of contrition and hope.

Some of Zevon's psychic territory has been occupied by a Los Angeles group called **X**, whose second album, *Under the Big Black Sun* (Elektra 60150), begins with "The Hungry Wolf" and continues on an excursion into darkness, death and sex being the only constants in the group's nihilistic vision. Which might qualify X as just another voice of the new disenchantedness that's musically centered in L. A.—except that in a literary way the lyrics are some of the most compelling being written today and the sound is almost incongruously sophisticated. Lead singers Exene Cervenka and John Doe use their voices not just as vehicles for the lyrics but as a musical accompaniment to the emotive texture of the guitars, which play at an amazingly tense, about-to-fall-off-the-edge tempo. X is unique among "punk" bands (whatever meaning that term may still have) in its fusing of intellectual self-consciousness with musical reckless abandon, and creating a work of unity.

Captain Beefheart (Don Van Vliet) remains, after twelve albums, a one-of-a-kind institution. His music—a quirky amalgamation of jumbled rhythms, lush atonalities, and fractured tempos—and his own raspy, eight-octave voice have never become part of the mainstream of "serious" musical composition. And yet, though it shares radio time, shelf space, and its audience with rock, it is music that exists as singularly magical, virtuoso exposition, sharing none of the dreams and concerns of the listener, at least not in ways that most listeners are able to discern. *Ice Cream for Crow* (Virgin/Epic ARE 38274) is the latest series of dispatches from the trailer in the desert, an indispensable message for the already converted. —**Tom Bentkowski**

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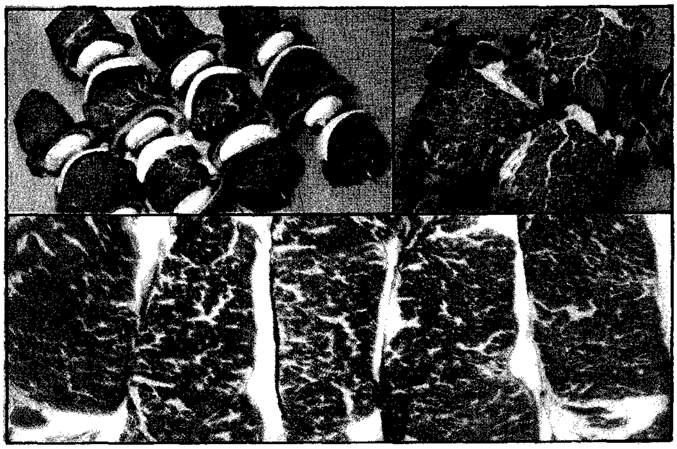

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BOUNTIFUL BORDEAUX

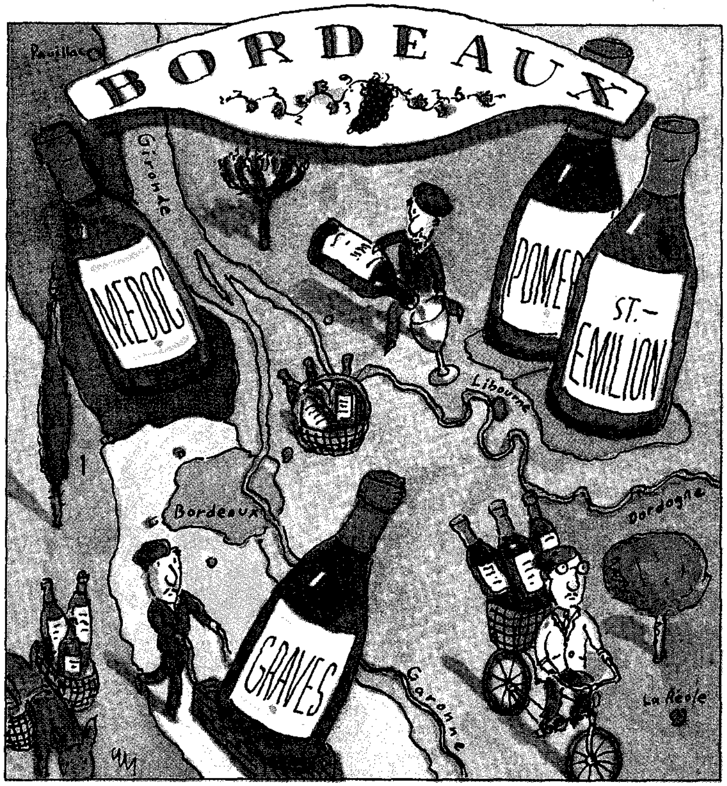
"...The best 1979s are stylish and elegant, subtle and balanced; many of them can be drunk with pleasure now..."

IN 1944, BILLY ROSE COMMISSIONED Igor Stravinsky to write a ballet suite for his revue *The Seven Lively Arts.* After the show's out-of-town opening in Philadelphia, Rose, who liked the music but not the way it was scored, telegraphed Stravinsky: YOUR MUSIC GREAT SUCCESS STOP COULD BE SENSATIONAL SUCCESS IF YOU WOULD AUTHORIZE ROBERT RUSSELL BENNETT RETOUCH ORCHESTRATION. . . . Stravinsky wired back: SATISFIED WITH GREAT SUCCESS.

The same reply might be used by those who have discovered the merits of 1979 Bordeaux. If this vintage did not produce the greatest wines of the past fifteen years, the 1979s are nevertheless among the most supple, appealing, and enjoyable red Bordeaux available today. Most of the best-known châteaux, or vineyards, of the Médoc, Graves, St.-Emilion, and Pomerol cost $12 to $18, and there are, in addition, many enjoyable 1979 *petits châteaux* and *crus bourgeois* around for $5 to $8.

Among the merits of fine Bordeaux are its longevity and its ability to improve in bottle for many years. But the greatest Bordeaux also make the biggest demands on those who want to drink them when they are fully mature—capital investment, temperature-controlled storage space, and patience if they are bought young and put aside; very high prices if they are purchased when ready to drink. The very qualities that make the greatest Bordeaux unique also make them inaccessible to many.

The best 1979s, however, have much to recommend them. They are stylish and elegant wines that are already accessible, and they display the qualities that make Bordeaux so special—that combination of fruit, acid, and tannin that gives the wines appeal, liveliness, and backbone. Like all good Bordeaux, most 1979s are subtle and balanced, with a firm supporting structure, rather than overwhelmingly oaky and alcoholic or faded and dried up. It would be an exaggeration to claim that the top 1979s are at their best today, but many can be drunk with pleasure by those who enjoy red wines with vigor and personality.



Back on the map: *Classic Bordeaux, again at accessible prices.*

SINCE IT IS A CHARACTERISTIC OF THE Bordeaux market that there are always several vintages available at the same time, it may be useful to compare the 1979s with other recent years.

The 1978 vintage is one of the finest of the decade, especially in the Médoc and Graves. The best '78s are rich, tannic, well-structured, and complete wines, more concentrated and complex than most 1979s, but still closed, somewhat austere, and years away from maturity. At $18 to $30, they are also considerably more expensive than the 1979s (although they belong in every Bordeaux drinker's cellar).

Most 1977s were made from grapes that were not fully ripe. A few are light, but flawed, wines with some structure and fruit, but most are acid and hollow, with a weedy, vegetal bouquet and taste. Some acceptable 1977s can be found for $8 or so, but most cost $10 to $12, which is much too expensive for wines of this caliber. (Those who want a small-scale but sound expression of the style and character of Bordeaux should try the 1980s, a number of which have begun to appear on retail shelves at $9 to $13. Many are well-made, drinkable wines without flaws—somewhat deficient in charm and substance, but more attractive than the 1977s.)

The 1976s—at $18 to $25—are attractive and relatively mature wines that can be enjoyed today. They are more evolved than the 1979s, of course, but rain during the picking caused some dilution of flavor, so they lack the 1979s' structure and intensity of fruit. Nevertheless, of the better vintages of the 1970s, the 1976s are currently the most evolved, except for the more expensive and harder- -find 1971s.

At $20 to $35, the 1975s are beyond the reach of many consumers. Furthermore, this vintage, acclaimed as one of the best and longest-lived of the past twenty years, is also one of the most tannic and slowest to mature. Most 1975s are hard, closed, and unappealing today, and provide a classic example of the problem with great Bordeaux vintages—when will they be drinkable?

In the context of these other vintages, the 1979 Bordeaux are especially attractive in terms of style, price, and availability. The 1979 vintage, which produced more red Bordeaux than any other in half a century, was particularly successful for the Merlot grape. Merlot contributes suppleness and a certain richness of flavor, in contrast to the tannin and austerity of Cabernet Sauvignon (which also provides the finesse and structure that characterize the finest

Illustration by Paul Meisel.

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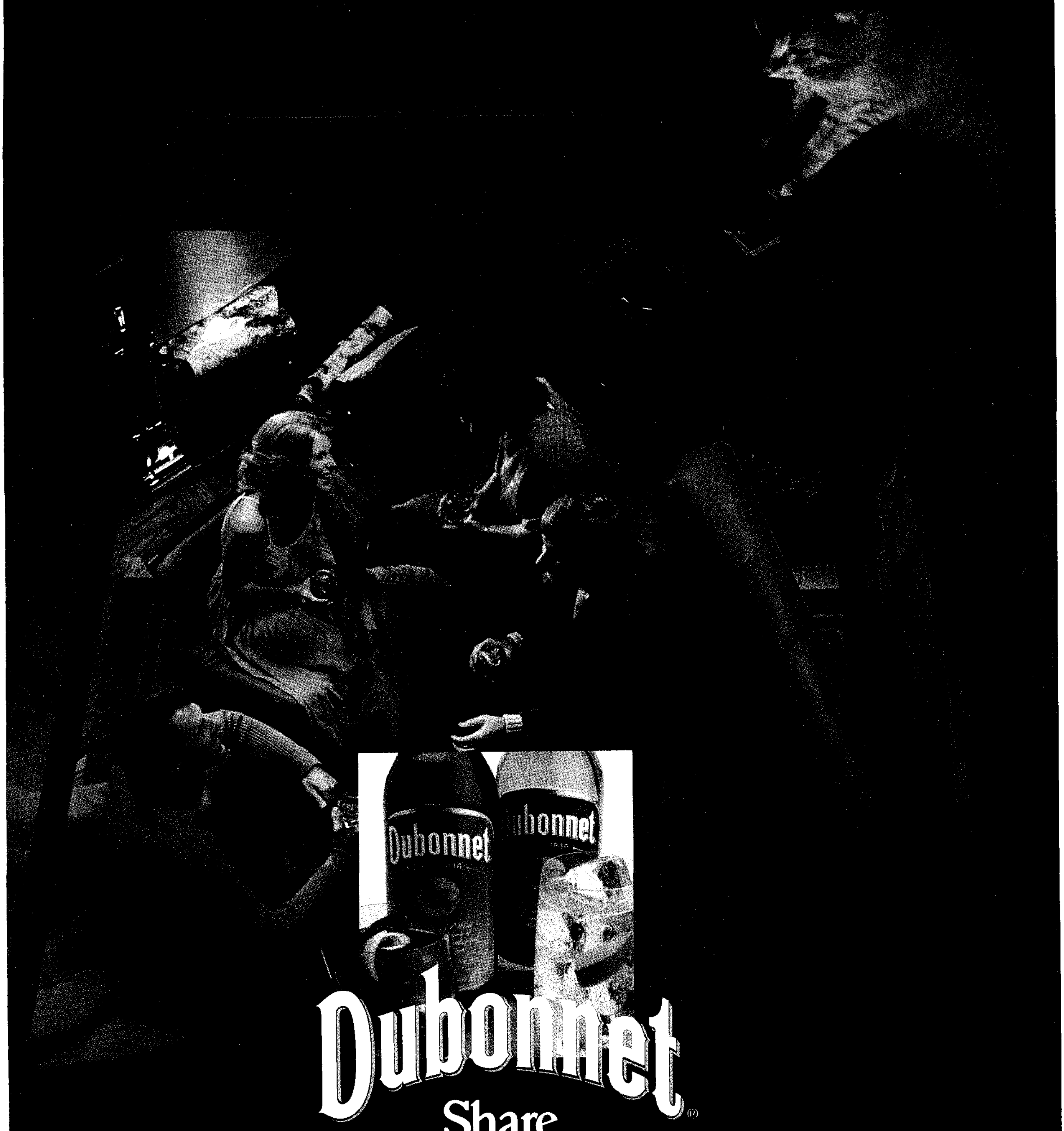

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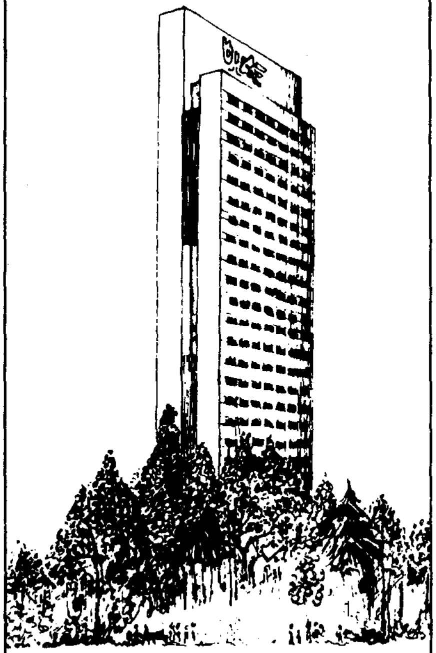

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"...Most of these commendable '79s are $12 to $18—less if you shop around..."

Médocs). This explains the particular appeal of many 1979s in the Médoc, where Merlot accounted for 15 to 30 percent of the wine at many properties, and in St.-Emilion and Pomerol, where Merlot is the most widely planted variety, 1979 is generally considered a more successful year than 1978.

HERE ARE A NUMBER OF SPECIFIC 1979s that I particularly liked, based on tastings over the past few months. Unless otherwise noted, they are priced at $12 to $18. I should add that anyone who plans to buy more than a few bottles of red Bordeaux would do well to compare prices, which can vary by more than $5 a bottle from one store to another. And if you plan to buy by the case, bear in mind that some stores do not offer case discounts, but others give discounts of up to 20 percent.

Some Manhattan retailers with a good selection of 1979 Bordeaux are Acker, Merrall & Condit, 2373 Broadway, near 86th Street; Astor Wines & Spirits, 12 Astor Place; Garnet Liquors, 929 Lexington Avenue, near 68th Street; Park Avenue Liquor Shop, 292 Madison Avenue, near 41st Street; Sherry-Lehmann, 679 Madison Avenue, near 61st Street; 67 Wine & Spirits, 179 Columbus Avenue, at 68th Street; Surrey Liquor Shop, 19 East 69th Street; and Quality House, 2 Park Avenue, near 32nd Street.

Stores in Queens, Westchester, and on Long Island include Goldstar Liquors, 103-05 Queens Boulevard, Forest Hills; Zachys Wine and Liquor, 20 East Parkway, Scarsdale; Pop's Wine & Spirits, 256 Long Beach Road, Island Park; Post Wine & Liquors, 536 Jericho Turnpike, Syosset; the Wine & Spirit Company, 10 Mayfair Shopping Center, Commack; and Young's Liquors, 505 Plandome Road, Manhasset.

The most famous and most expensive wines of Bordeaux—known as the "first growths"—are also the slowest to mature, but the best of them are likely to develop into the finest wines of all. I was particularly impressed by the rich, deep, substantial Château Pétrus (about $55), which seems to be a finer and longer-lived wine than the 1978. Château Margaux (about $35) is another exceptional 1979; it combines fruit and elegance with tannic support. Château Haut-Brion (about $40) is a stylish and distinctive wine with a touch of new oak; and Château Ausone (about $55) is a balanced, well-structured wine in a restrained style; here, too, the 1979 turned out better than the 1978.

Among the best-known châteaux of the Médoc, some particularly successful 1979s include Palmer (about $20), Giscours, Pichon Longueville Comtesse de Lalande (as Pichon-Lalande is now labeled), Léoville-Las-Cases, Grand-Puy-Lacoste, and Langoa-Barton, all of which display lots of ripe fruit, complexity, and a rich, supple style.

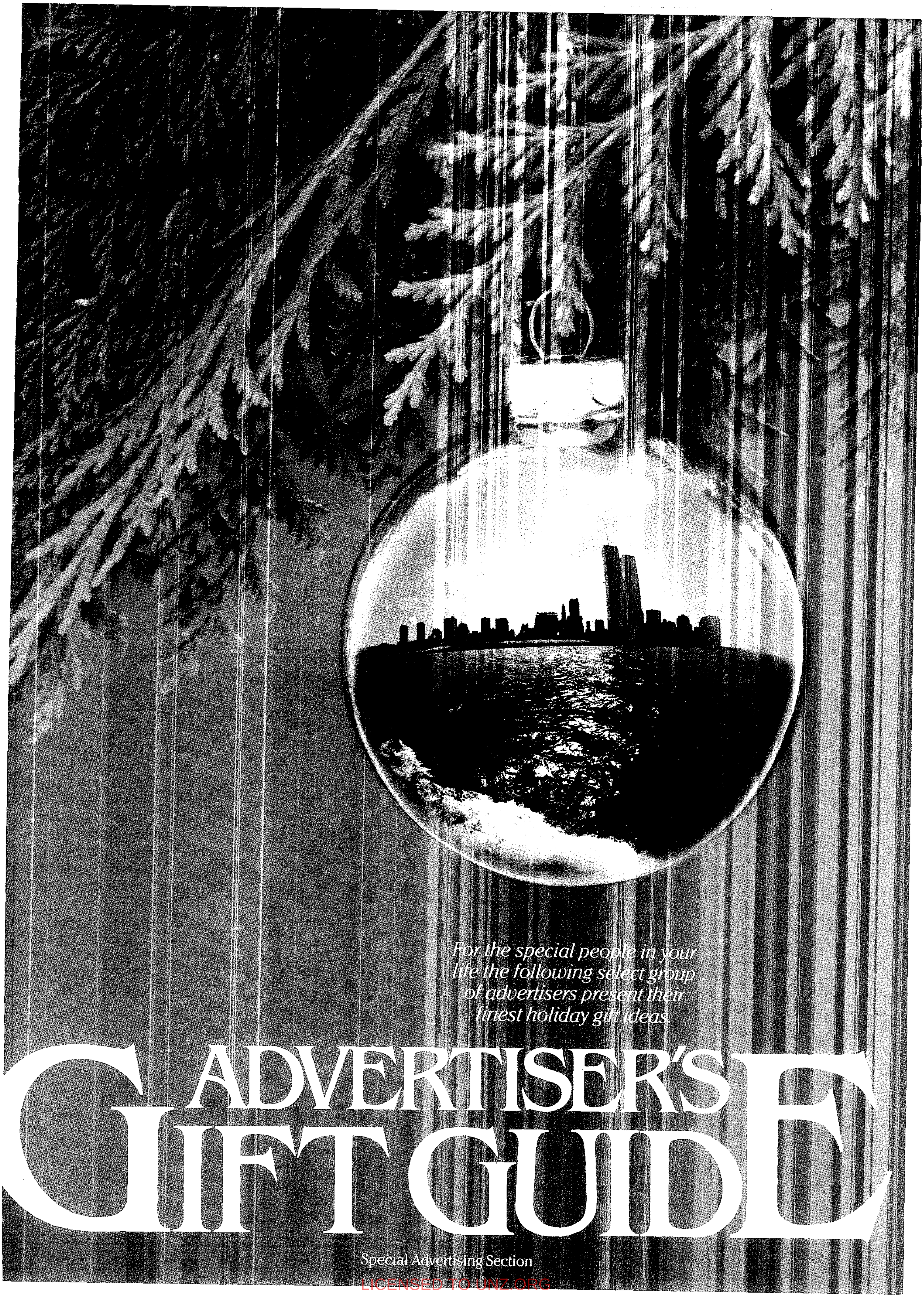
Other fine 1979s in a leaner, slightly firmer style are Cos d'Estournel, Haut-Batailley, de Pez, Lynch-Bages, and Malescot-St.-Exupéry. Such châteaux as Ducru-Beaucaillou, Léoville-Barton, Beychevelle, Prieuré-Lichine (about $10), and d'Angludet (about $9) seem to me to have a looser, more open texture, with more fruit than length; they are charming wines, a bit less substantial than those in the first group, but more accessible today.

In the Graves district, Château La Mission-Haut-Brion (about $30) is a particularly splendid wine—richly textured and among the most concentrated of the 1979s. The appealing, balanced Haut-Bailly is another success.

Although I have not tasted as many wines from Pomerol and St.-Emilion as from the Médoc (most of the properties are small, and their wines not as readily available), my impression is that although the 1979s are more successful than the 1978s in these two districts, that does not also mean that they are finer than the best 1979 Médocs. Such Pomerols as Vieux-Château-Certan (about $25), Trotanoy (about $25), and Petit-Village, and such St.-Emilions as Belair, Clos Fourtet, Figeac, and Pavie are all well made and very appealing—the first two Pomerols are especially lush—but they lack the intensity and definition of the top Médocs.

As is usually the case in abundant vintages, there is a greater variation in quality among the less expensive châteaux than among the classic wines. Five appealing, well-made, and distinctive 1979s from the Médoc that display both fruit and some length of flavor are Châteaux Greysac ($7.50), La Clare ($6.70), Malescasse ($6.99), Coufran ($7.99), and Sénéjac ($8.49), which is a particularly attractive wine. Château Tourteau Chollet ($7.49), from Graves, is another flavorful wine with some grip to it. (Prices for many of these châteaux are likely to be lower in some stores.)

After you try a few 1979s, you may agree with a Bordeaux oenologist who said, "Our region is famous for producing wines that must be aged twenty years before they are ready to drink. Many 1979s can be enjoyed today and into the 1990s. I ask you," he continued, "is giving pleasure for only fifteen years such a bad fate for a wine?" ■



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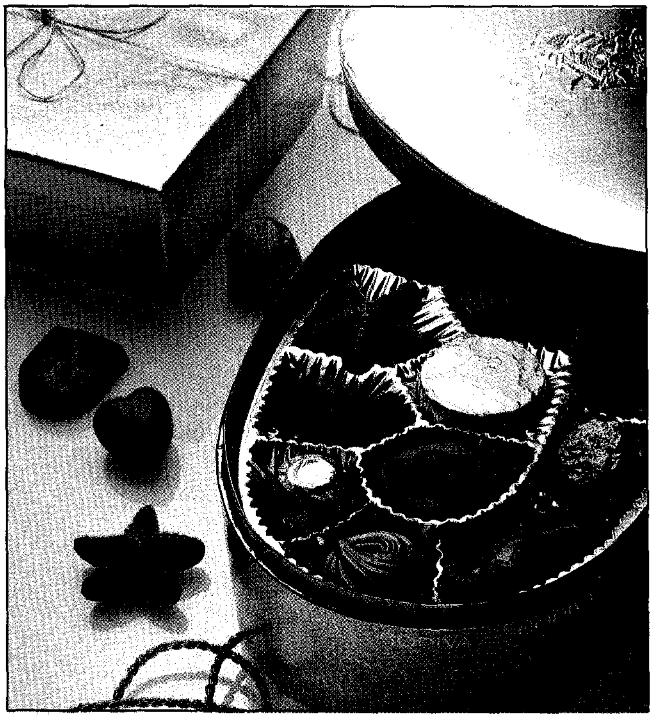

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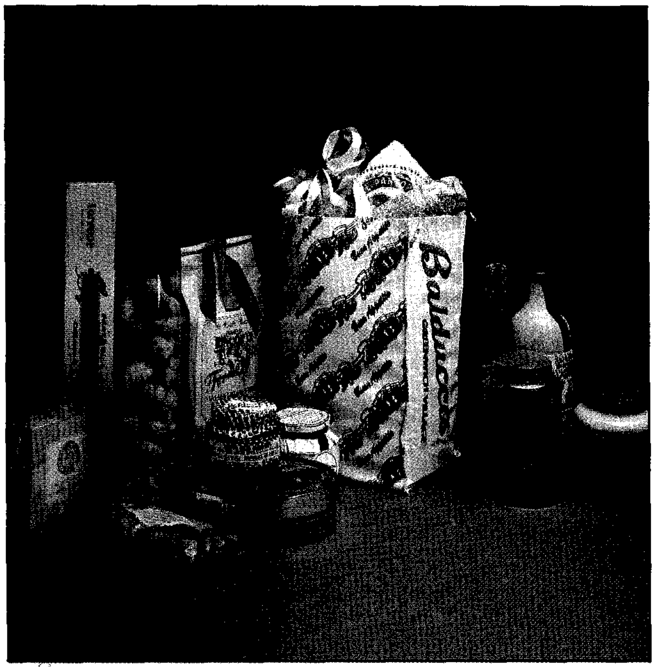

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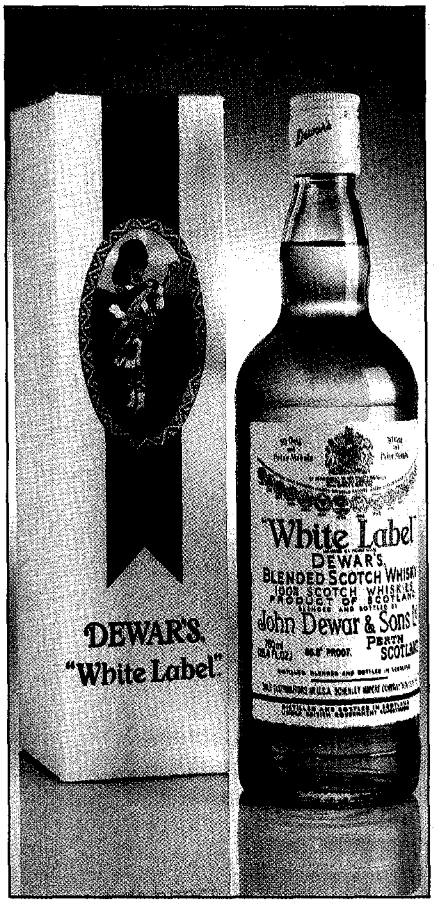
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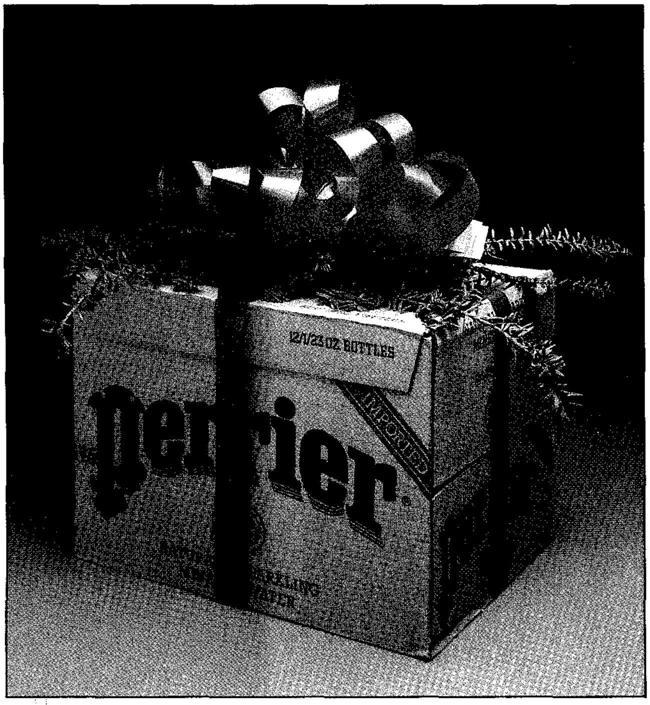

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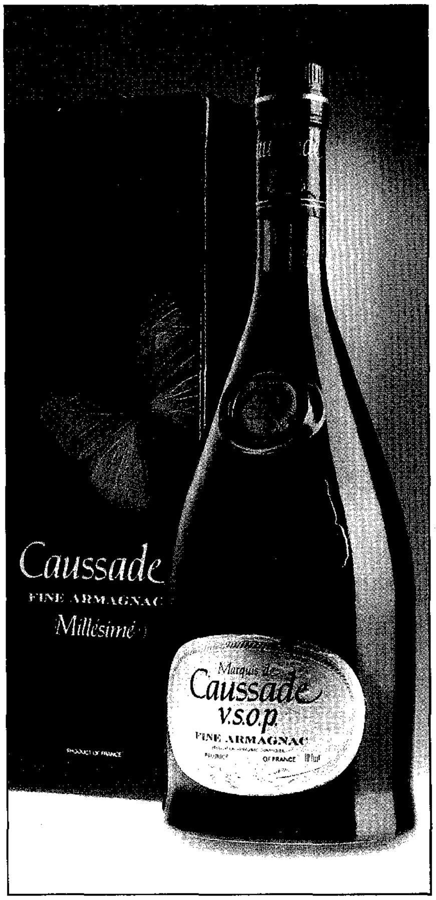

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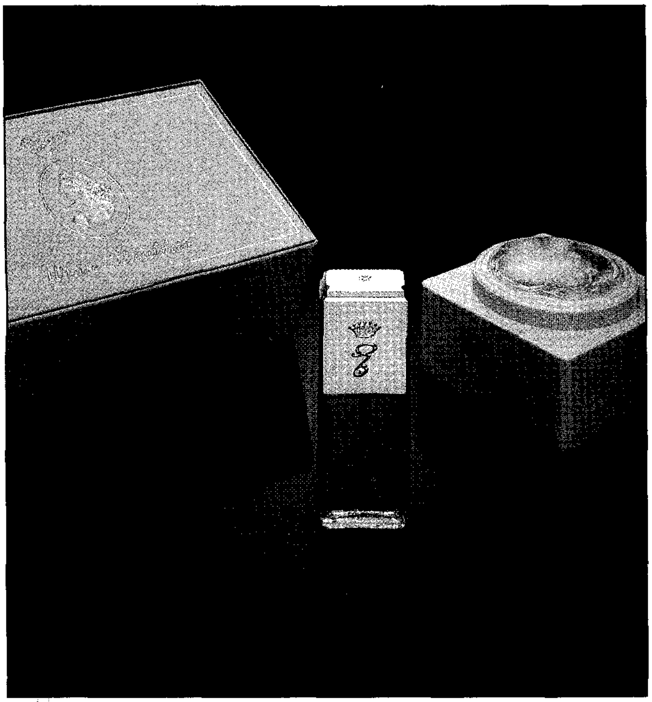

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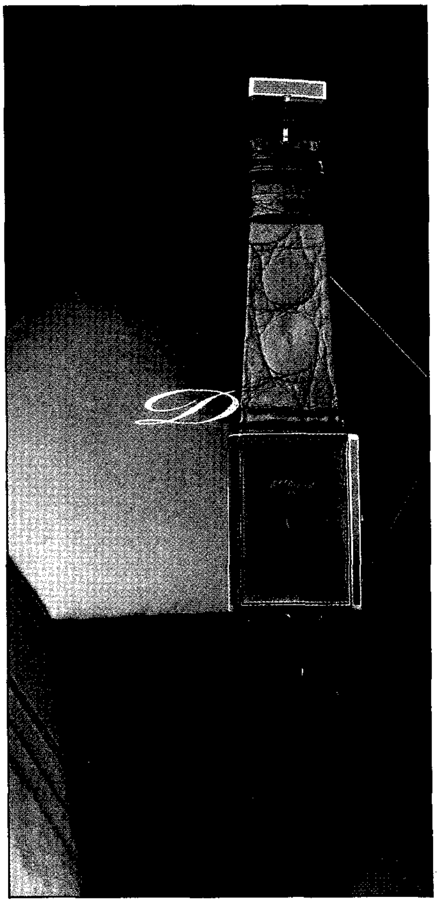

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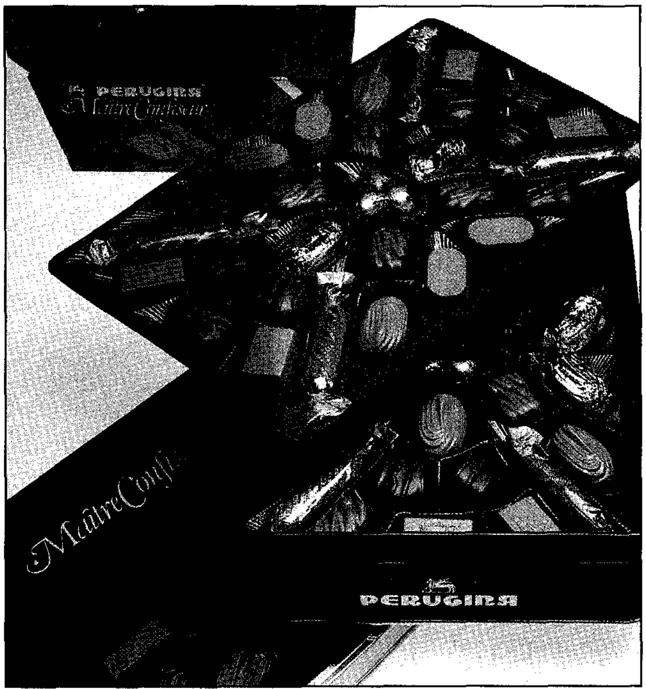
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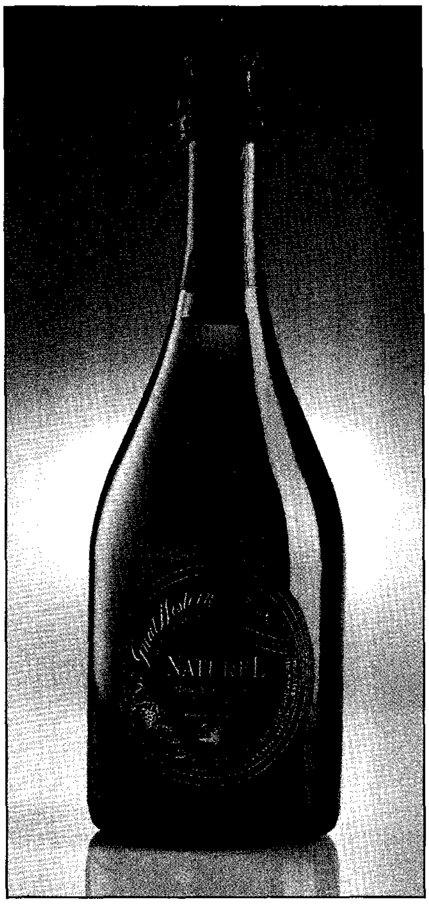
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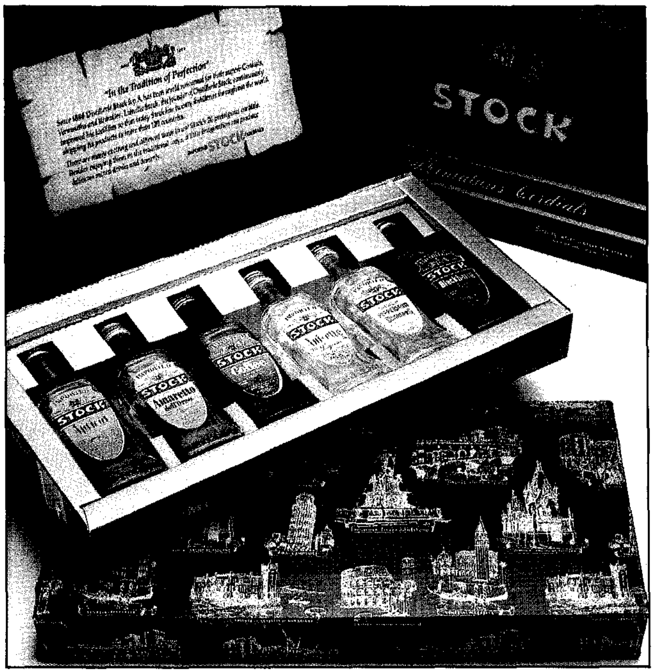
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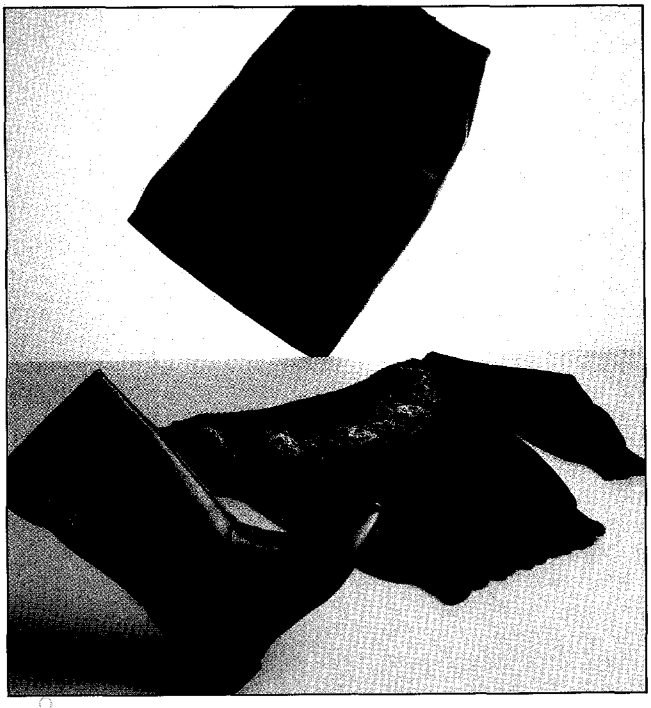

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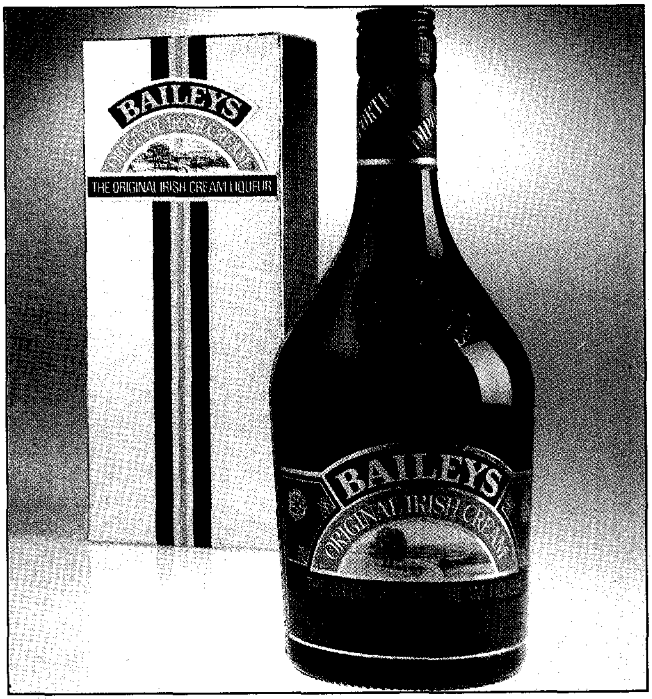

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SALES & BARGAINS

BY LEONORE FLEISCHER

Men's Wear

ALL SIMPLE ALTERATIONS ARE INCLUDED free on sale items here. A few examples: famous-label suits, were $325–$395, now $250–$295; all-wool topcoats, were $250, now $210; overcoats, were $275, now $230; a few West of England topcoats, were $310, now $260; a large quantity of ties by Enzo Vincelli, Liberty of London, Y'pres, and others, now $10.50 each or three for $30; hand-tailored ties by Liberty of London in Scottish wools and by Y'pres in British challis, now $8.50 each or three for $24; a group of all-wool knit ties imported from Italy, now $4.50 each or three for $12. Men who wear sizes 40–44L will find a special group of sample sport jackets made of woolens imported from Scotland, Ireland, and England, were $295–$495, now $195–$225; also, Harris tweed jackets, were $195, now $135, and much more. American Express, MasterCard (M.C.), Visa (V.), checks accepted on purchases of at least $35; all sales final. *Wind Schaper, 39 East 46th St. (355-1260); Mon.–Fri. 8:30 a.m.–6 p.m. and Sat. 9 a.m.–5:30 p.m.; through 12/18.*

Studio Sale

THIS CERAMIC ARTIST DOES CHARMING collectible pieces, many of them in the shape of cats. Her work sells in galleries (and through the Horchow catalogue) at much higher prices, but at her pre-Christmas studio sale you can find many one-of-a-kind pieces at half the retail prices. The prices below are for perfect pieces; any seconds are priced much lower. A few examples: cats in baskets and boxes, cats sitting, reclining, and smiling, $15 each; cats in beds, $35; life-size cats in various poses, $35–$75; charming bird candleholders, $10; clocks with faces made of ceramic vegetables, fruits, herbs, pies, and flowers, $60; mirrors with the same kinds of frames, $20 and $35, depending on size; food plaques to hang on your kitchen wall displaying fish, meat, and more, $60; city or country house plaques, $100–$200, depending on size and complexity; door plaques, $60–$75; figures of lions, monkeys, kangaroos, and koala bears, $50–$100; pots in the form of female heads, suitable as planters, $30–$50. Checks accepted; no credit cards; exchanges possible. *Bess Schuyler, 246 West 16th St. (255-4611); Thurs. 5–9 p.m. and Sat. and Sun. 11 a.m.–6 p.m.; 12/9, 11, and 12 only.*

Glass

A LOVELY SELECTION OF THE FAMOUS stained-glass rondels of the Glassmasters Guild are on sale here. If you buy 3 or more from the over 1,200 pieces available, the discounts are greater yet. A few examples (with group prices listed after individual ones): seated clown, was $13, now $7.50, or $5; river scene, was $30, now $15, or $12.50; Cheshire cat, was $11, now $7, or $5.50; and much more. M.C., V., checks accepted; all sales final. *Glassmasters Guild, 621 Ave. of the Americas, at 19th St. (924-2868); Mon., Wed., and Fri. 11 a.m.–5:30 p.m., Thurs. till 6:30 p.m., Sat. 10 a.m.–5 p.m., and Sun. 1–5 p.m.; through 12/24 or while stock lasts.*

One-Day Sale

THE ANNUAL FABRIC SALE BENEFITING the Fashion Institute of Technology Alumni Scholarship Fund offers donated fabrics from top designers, ready-to-wear firms, and fabric houses. These are sample cuts, end-of-bolt lengths, and so on, in wools, cottons, other natural fibers, and synthetics. All are quite reasonably priced at $1–$8 a yd. Checks accepted; no credit cards; all sales final. *Fashion Institute of Technology, 227 West 27th St., Building C (760-7701); Tues. 10 a.m.–6 p.m.; 12/7 only.*

Handbags

ALL THE BAGS AND ACCESSORIES HERE are of reptile and are quite fashionable. A one-week sale brings wholesale prices on goods such as: large hobos of python, retail $325, here $150; large pouches of leather-trimmed snakeskin, retail $200, here $95; top-zippered clutches of snakeskin (all clutch bags have detachable shoulder straps) in many colors, retail $75, here $35; smaller versions of the same clutch, retail $50, here $22; vinyl-lined cosmetic cases, retail $30, here $10; dressy little evening bags, retail $80–$165, here $37.50–$75. For early birds: python document cases, retail $375, here $180; wallets, checkbook covers, and more, with prices ranging from $12.50 for a key case up to $35 for either a snakeskin organizer or a lizard checkbook-and-credit-card holder. Cash-and-carry only; all sales final. *W. A. Thompson & Company, Inc., 438 West 37th St.,*

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, a month before the sale.* **Do not phone.**

Suite 5C (564-7704); Mon.–Sun. noon–5 p.m.; 12/6–12 only.

Good Gifts

IF YOU'RE GIVING A SMALL APPLIANCE TO anybody on your holiday list, a trip to this Lower East Side store is worth your while. A few examples: KitchenAid K45SS mixers with dough hook, list $249.95, here $174.95; KitchenAid KFP700 multi-function food processors, list $264.95, here $169.95; Waring vegetable juicers, here $42.50; Toastmaster broilers, list $38.50, here $28.50; eight-piece stainless-steel-cookware sets, list $115, here $74.95; Magna non-electric Swiss slicing knives with guide, list $22.50, here $15.95; Salton ice-cream makers, list $35, here $17.95; Smith-Corona Enterprise electric typewriters, list $299.50, here $189.95; Smith-Corona 2500 series electric typewriters, list $439, here $279.95 (there's also a manufacturer's rebate of $25 on the 2500 series); Braun Travelair 1400 dual-voltage hair dryers, list $30, here $19.95; Braun dual-voltage shavers for men, here $34.95; voltage converters, list $12.95, here $7.95; dual-voltage wrinkle removers, list $24.95, here $16.50; Ray Ban sunglasses, list $34.95, here $19.95; and more. M.C., V., checks accepted; exchanges possible. *Dembitzer Bros., 5 Essex St. (254-1310); Mon.–Thurs. 10 a.m.–6 p.m., Fri. till 2 p.m., and Sun. till 5 p.m.; while stock lasts.*

Accessories

THE TWO YOUNG WOMEN WHO RUN THIS wholesale business are opening their showroom doors to the public for a holiday sale: wool-blend ruanas, in stripes or plaid, retail $58, here $25; elaborate hand-beaded belts, retail $200, here $95; suede or leather crushable corselet belts, retail $90, here $35; suede berets in two sizes, retail $50 and $90, here $35 and $45; suede leg warmers, retail $100, here $50; suede or leather bandannas, retail $13 and $25 respectively, here $5 and $10; fringed suede shawls, retail $75–$200, here $35–$90; hand-cut suede belts, retail $95, here $35; suede reversible two-tone sashes, retail $28, here $12; wool berets, trimmed with stones, retail $28, here $12.50; patent-leather belts in thirteen colors, ranging in size from ½ in. up to 3 in. wide, retail $5–$36, here $2–$15; bow ties, $2.50–$3; suspenders, $5; reversible vests, $10; cummerbunds, three for $12. Also, 36-in.-sq. silk scarves with designs by Pablo Picasso, supervised by the late artist's estate, retail $200 each, here $95 ($225 for framed scarf). Cash-and-carry only; all sales final. *Two Blondes, Inc., 7 West 36th St., twelfth floor (239-8560); Wed.–Fri. noon–6:30 p.m. and Sat. 10 a.m.–4:30 p.m.; 12/8–11 and 15–18 only.* ■

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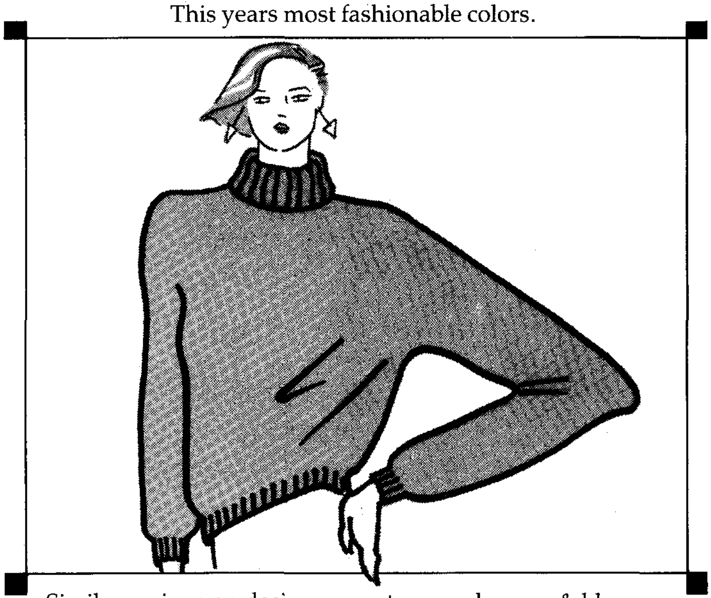

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A Complete Entertainment Guide for the Week Beginning December 6

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—"Sartre par lui-même." Dec. 6: "Filmmaker: A Diary by George Lucas"; "The Rain People"; "The Trials of Alger Hiss." #2—Thru Dec. 6: "King Lear (1971)." Dec. 7-8: "The Overcoat"; "The Duel." Dec. 9-11: "Uncle Vanya"; "The Lady With a Dog." Beg. Dec. 12: "The End of St. Petersburg"; "Don Quixote (1957)."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Dec. 6: "Fat City"; "Wise Blood." Dec. 7: "The Human Condition, Part I: No Greater Love." Dec. 8: "Nosferatu, the Vampire (1979)"; "The Marquise of O." Dec. 9: "California Split"; "Welcome to L.A." Dec. 10-11: "D.O.A."; "Rock 'n' Roll High School." Dec. 12: "The Last Tycoon"; "Reflections in a Golden Eye." **AGEE ROOM—**Dec. 6: Film Pulse. Dec. 8-9: "Resurgence"; "Blood and Sand." Dec. 10-11: "The Scenic Route"; "Local Color." Beg. Dec. 12: "Stations of the Elevated"; "Mingus"; "Different Drummer: Elvin Jones."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Smithereens." #2—"Yol."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "Caligula."

9. **ART—8th St. E. of University Pl.** 473-7014. "Brimstone and Treacle."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Dec. 6: "From Russia With Love"; "Goldfinger." Dec. 7: "The Stranger"; "The Conformist." Dec. 8: "Chinatown"; "Marlowe." Dec. 9: "Leave Her to Heaven"; "Laura." Dec. 10: "Murder Ahoy"; "Murder at the Gallop." Dec. 11-12: "It's a Wonderful Life"; "Holiday Inn."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Dec. 6: "Monsignor"; "The Amateur." Dec. 7-9: "The Atomic Cafe"; "The China Syndrome."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Dec. 7: "The Man Who Fell to Earth"; "Fantastic Planet." Dec. 8-9: "Midnight Cowboy"; "American Gigolo." Dec. 10-11: "The French Lieutenant's Woman"; "The Sailor Who Fell From Grace With the Sea." Beg. Dec. 12: "West Side Story"; "Brigadoon."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Eating Raoul." #2—"Tex."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Gregory's Girl." #2—"Mephisto." #3—"Moonlighting." #4—"The Missionary."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru Dec. 7: Gay Film Festival. Beg. Dec. 8: "Personal Best"; "Making Love."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. Thru Dec. 7: "E.T. the Extra-Terrestrial." Opening Dec. 8: "48 Hrs."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Creepshow."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "An Officer and a Gentleman."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—Thru Dec. 9: "My Favorite Year." Opening Dec. 10: "The Toy." #2—Thru Dec. 7: "The Missionary." Opening Dec. 8: "The Verdict." #3—Thru Dec. 9: "The Empire Strikes Back." Opening Dec. 10: "Airplane II: The Sequel."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru Dec. 9: "The Last Unicorn." Beg. Dec. 10: "Trick or Treats." #2—"Forced Vengeance."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "An Officer and a Gentleman."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—Thru Dec. 7: "Alone in the Dark." Opening Dec. 8: "The Verdict." #2—"Caligula." #3—"Mother's Day"; "Nightmare." #4—"The Concrete Jungle." #5—"National Lampoon's Class Reunion." #6—"Nurses for Sale."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—Thru Dec. 9: "Jekyll & Hyde. . . Together Again." Opening Dec. 10: "Airplane II: The Sequel." #2—582-5070. Theater closed thru Dec. 9. Opening Dec. 10: "The Toy."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. Thru Dec. 7: "Heidi's Song." Opening Dec. 8: "48 Hrs."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "E.T. the Extra-Terrestrial."

37. **RKO CINERAMA TWIN—B'way nr. 47th St.** 975-8366. #1—"Horrorplanet." #2—"First Blood."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. Thru Dec. 7: "The Missionary." Opening Dec. 8: "48 Hrs." **EMBASSY 3—**"Poltergeist." **EMBASSY 4—**Thru Dec. 9: "Raiders of the Lost Ark." Opening Dec. 10: "It Came From Hollywood."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Dec. 6: "The Devils"; "Marat/Sade." Dec. 7-8: "Melvin and Howard"; "Resurrection." Dec. 9-11: "Dr. Strangelove"; "The Magic Christian." Beg. Dec. 12: "Funny Girl"; "What's Up, Doc?" #2—Dec. 6-7: "Polyester"; "Female Trouble." Dec. 8-9: "Deliverance"; "Sharky's Machine." Dec. 10-11: "The French Connection"; "The French Connection II." Dec. 12: "Ryan's Daughter."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"Creepshow." #2—"The Empire Strikes Back."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Tex."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Heidi's Song."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. Opening Dec. 8: "Gandhi."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Heartaches."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "Leap Into the Void."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Starstruck."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. Program unavailable.

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. Thru Dec. 7: "The Empire Strikes Back." Opening Dec. 8: "The Verdict."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Diva."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Fitzcarraldo."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "Winter of Our Dreams."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—Thru Dec. 9: "Jekyll & Hyde. . . Together Again." Beg. Dec. 10: "It Came From Hollywood." #2—"The Missionary."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "My Favorite Year." **CORONET—**Thru Dec. 7: "An Officer and a Gentleman." Opening Dec. 8: "48 Hrs."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. Thru Dec. 9: "Moonlighting." Opening Dec. 10: "Sophie's Choice."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. Thru Dec. 9: "Five Days One Summer." Opening Dec. 10: "Sophie's Choice." **CINEMA II—**753-0774. Thru Dec. 9: "Frances." Beg. Dec. 10: "An Officer and a Gentleman."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Creepshow." #2—832-2700. "The Last Unicorn."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Brimstone and Treacle."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—Dec. 7: "Time Bandits." Opening Dec. 9: "That Championship Season." #2—Thru Dec. 8: "E.T. the Extra-Terrestrial."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Eating Raoul."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Still of the Night."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "Yol."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "The Last Unicorn."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—Thru Dec. 9: "First Blood." Opening Dec. 10: "Airplane II: The Sequel." #2—427-1332. Thru Dec. 9: "Time Bandits." Opening Dec. 10: "The Toy."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. Thru Dec. 9: "Jekyll & Hyde... Together Again."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Forced Vengeance." #2—"Creepshow."

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "My Favorite Year."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean." #2—"Lola." #3—"La Femme Enfant."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Veronika Voss." #2—"Le Beau Mariage."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Dec. 6: "Woman Chases Man"; "The Wedding Night"; "The Devil to Pay." Dec. 7-8: "Cynara"; "The Dark Angel." Dec. 9-11: "My Foolish Heart"; "Stella Dallas." Beg. Dec. 12: "The Princess and the Pirate"; "Kid Millions."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Time Stands Still." #2—"Siberiade."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"The Missionary." #2—"The Empire Strikes Back." #3—"Monsignor." #4—"Creepshow."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"Yol." #2—"Victor/Victoria."

95. **THALIA—95th St. W. of B'way.** 222-3370. Dec. 6: "Bed and Board"; "Claire's Knee." Dec. 7: "Three Brothers"; "Investigation of a Citizen Above Suspicion." Dec. 8: "Cavalcade"; "Me and My Gal"; "The Power and the Glory." Dec. 9: "Twentieth Century"; "Mr. Peabody and the Mermaid." Dec. 10-11: "Jules and Jim"; "The 400 Blows." Dec. 12: "Steppenwolf"; "The Serpent's Egg." Dec. 11-12: "The Christmas That Almost Wasn't."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Dec. 6: "All About Eve"; "Sweet Smell of Success." Dec. 7: "The Bank Dick"; "The Old-Fashioned Way." Dec. 8: "Invasion of the Body Snatchers (1956)"; "Westworld." Dec. 9: "On the Waterfront"; "Pickup on South Street." Dec. 10: "Citizen Kane"; "The Magnificent Ambersons." Dec. 11: "The Lady From Shanghai"; "Beat the Devil." Dec. 12: "Thunderball"; "Goldfinger."

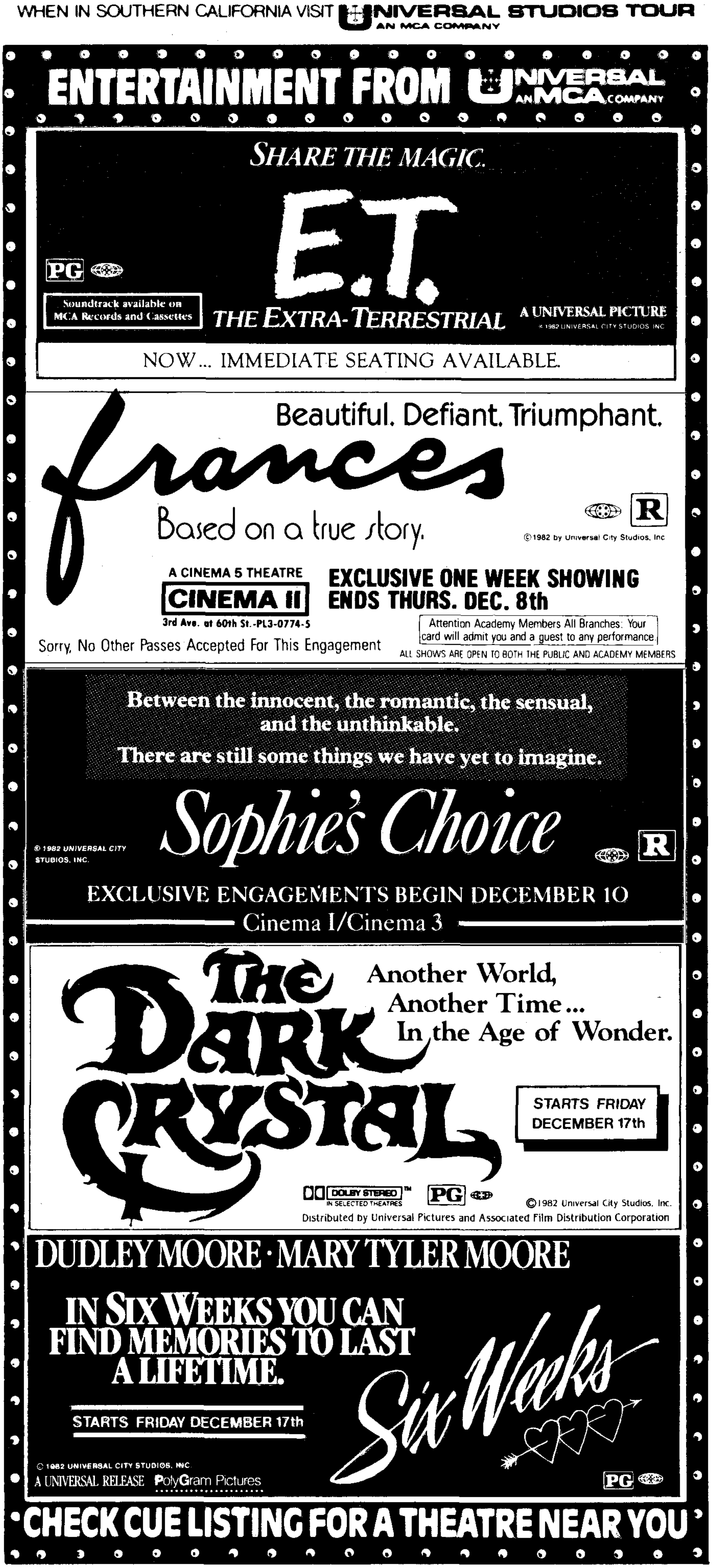
97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—Thru Dec. 7: "Heaven Can Wait"; "Here Comes Mr. Jordan." Dec. 8-9: "King Kong (1977)"; "King Kong (1933)." Dec.10-11: "Cat People (1982)"; "Cat People (1942)." Beg. Dec. 12: "Young Frankenstein"; "Frankenstein." #2—"Caligula." #3—Thru Dec. 9: "Forced Vengeance." Beg. Dec. 10: "Conan the Barbarian"; "The Thing (1982)." #4—Thru Dec 9: "The Last Unicorn." Beg. Dec. 10: "Trick or Treats."

98. **RKO COLISEUM TWIN—B'way at 181st St.** 927-7200. #1—Thru Dec. 9: "Mother's Day"; "Nightmare." #2—Thru Dec. 9: "Horrorplanet." Beg. Dec. 10: "Trick or Treats."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Dec. 9: "Forced Vengeance." Beg. Dec. 10: "The Missionary."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($3 adults, $1.50 children & senior citizens, per film, after museum adm.): "To Fly" (1976) by Francis Thompson, Inc. (Greg MacGillivray & James Freeman), & "Man Belongs to Earth" (1974) by Graeme Ferguson & Roman Kroiter. Spec. $4.50 adm. to museum & films: Fri.-Sat., 6 p.m.: "Man Belongs to Earth," & "Living Planet" (1979) by Francis Thompson, Inc. (Dennis Earl Moore); 7:30 p.m.: "To Fly," & "Man Belongs to Earth"; Fri. only, 4:50 p.m.: "To Fly," & "Living Planet."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CHECK CUE LISTING FOR A THEATRE NEAR YOU

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3. Dec. 10-11, 8 p.m.: Asian American International Video Festival (also Dec. 9, 8 p.m. at the **Danceteria, 30 W. 21st St.**).

CONGREGATION EMUNATH ISRAEL—236-38 W. 23rd St. 242-9882. Adm. $4.50; senior citizens, students & children $2.50. Dec. 11, 8 p.m., Dec. 12, 1, 5:30 & 8:30 p.m.: "Chariots of Fire" (1981) by Hugh Hudson, "How to Kosher a Kitchen and Why," & "Mikva, Marriage and Mazel-tov."

THE DANSPACE PROJECT—St. Mark's Church, Second Ave. & 10th St. 674-8112 Adm. $5. Dec. 7, 8:30 p.m.: "Channels/Inserts" (1981-82) by Charles Atlas/Merce Cunningham, "Element" (1973) by Amy Greenfield, "Untitled" (1982) by Peter Margonelli/Lisa Kraus, "Crimes of Omission" (1975) by Harry Sheppard, "Einstein" (1982) by Christopher Wilson/The Mid-Hudson Ballet Company, & " Invisible Dance" (1981) by David Woodberry.

FILMS CHARAS—La Terraza Theater, 360 E. 10th St. 982-0627. Adm. $1. Dec. 7, 8 p.m.: "Misery Index" (1982) by Nina Fonoroff.

THE FOURTH STREET PHOTO GALLERY—67 E. 4th St. 673-1021. Adm. by don. Dec. 10-11, 9 p.m.: "Murder" (1930) by Alfred Hitchcock.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Dec. 8, 1, 3, 6 & 8:30 p.m.: "Juliette ou la clé des songes" (1951) by Marcel Carné.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-0806. Adm. $3; members, senior citizens & students $2.50. Dec. 11, 8:30 p.m.: "La Guerre est finie" (1966) by Alain Resnais, with Yves Montand.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $5, $4 Wed.; members, students & senior citizens $4, $3 Wed. Films directed by Yasujiro Ozu. Dec. 8, 7:30 p.m.: "Where Now Are the Dreams of Youth" (1932). Dec. 10, 7 p.m.: "An Inn at Tokyo" (1935) & "The Munekata Sisters" (1950). Dec. 11, 1 p.m.: "An Inn at Tokyo" (1935) & "Tokyo Story" (1953). Dec. 12, 1 p.m.: "A Story of Floating Weeds" (1934) & "Floating Weeds" (1959).

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with museum adm. Dec. 6, 2:30 p.m.: "The Logic of Emotion" (1982) by Ingo Kratisch; 6 p.m.: "The Last Hole" (1981) by Herbert Achternbusch. Dec. 7, 2:30 p.m.: "Our Bodies Are Still Alive" (1981) by Rosa von Praunheim; 6 p.m.: "Rise Up and Walk" (1982) by John Ankele. Dec. 9, 12 noon: "Observations on the Filming of *Berlin Alexanderplatz*" (1980) by Hans-Dieter Hartl; 2:30 p.m.: "My Darling Clementine" (1946) by John Ford, with Henry Fonda. Dec. 10, 12 noon: (See Dec. 9, 12 noon); 2:30 p.m.: "She Done Him Wrong" (1933) by Lowell Sherman, with Mae West; 6 p.m.: (See Dec. 7, 2:30 p.m.). Dec. 11, 12 noon-9 p.m.: "Berlin Alexanderplatz" (1980) by Rainer Werner Fassbinder, first 7 episodes. Dec. 12, 12 noon-9:30 p.m.: "Berlin Alexanderplatz," final 6 episodes & epilogue, see Dec. 11.

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. 930-0800. Free. Dec. 7, 12 noon: "Bead Game" (1977) by Ishu Patel, & "Woman of the Year" (1942) by Joseph L. Mankiewicz; 2:30 p.m.: "An Afternoon With Gregor Piatigorsky" by Steve & Elizabeth Grumette, "Fiddle-De-Dee" by Norman McLaren, "One Generation Is Not Enough," & "Itzhak Perlman: In My Case Music"; 6 p.m.: "News Review #2" by Helen Van Dongen. Dec. 9, 12 noon: "Overture: Linh From Vietnam," & "Against Wind and Tide: A Cuban Odyssey." **Chatham Square branch, 33 E. B'way.** 925-8685, 964-6598. Free. Dec. 9, 7 p.m., Dec. 12, 2:30 p.m.: "I Quit" (1979) by Nancy Tong.

NEW YORK UNIVERSITY—Schimmel Auditorium, Tisch Hall, 40 W. 4th St. 598-7867. Free. Dec. 10, 6 p.m.: "Teresa" (1951) by Fred Zinnemann.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; members, students & senior citizens $3. Thru Dec. 12: Tue.-Sun., 6, 8 & 10 p.m., Fri.-Sun., 4 p.m.: "Nicholas Nickleby" (1947) by Alberto Cavalcanti. Sat.-Sun., 2 p.m. (free): "Reflections of a Dancer: Alexandra Danilova, Prima Ballerina Assoluta" by Anne Belle.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Dec. 11, 2:30 p.m.: "Green for Danger" (1947) by Sidney Gilliat.

SARAH LAWRENCE COLLEGE—Reisinger Arts Center, Bronxville, N.Y. 914-337-0700. Adm. $3; students & senior citizens $1.50; matinees $2 all ages. Dec. 11, 7 & 9 p.m.: "That Obscure Object of Desire" (1977) by Luis Buñuel, with Fernando Rey. Dec. 12, 2 p.m.: "Battle Beyond the Stars" (1980) by Roger Corman.

WHITNEY MUSEUM—Madison Ave. at 75th St. 288-9601. Free with museum adm. Dec. 10-19: Video by Isaac Cronin & Terrell Seltzer.

YIDDISH-AMERICAN FILM FESTIVAL—Squat Theater, 256 W. 23rd St. 763-5950. Adm. $3; senior citizens $2, 12 noon & 6 p.m. only. Dec. 12, 12 noon, 2, 4 & 6 p.m.: "Eli, Eli" (1940).

Bronx

103. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—Thru Dec. 9: "Forced Vengeance." Beg. Dec. 10: "Trick or Treats." #2—"The Last Unicorn."

104. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—Thru Dec. 9: "My Favorite Year." Beg. Dec. 10: "Airplane II: The Sequel." #2—Thru Dec. 9: "Jekyll & Hyde. . . Together Again." Beg. Dec. 10: "It Came From Hollywood."

105. DALE—W. 231st St. at B'way. 884-5300. #1—Thru Dec. 9: "Forced Vengeance." Beg. Dec. 10: "The Toy." #2—Thru Dec. 9: "The Last Unicorn." Beg. Dec. 10: "The Missionary."

109. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—"Forced Vengeance." #2—Thru Dec. 9: "Mother's Day"; "Nightmare." Beg. Dec. 10: "Conan the Barbarian"; "The Thing (1982)." #3—"The Empire Strikes Back." #4—Thru Dec. 9: "First Blood." Beg. Dec. 10: "Trick or Treats."

111. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—"First Blood." #2—"Creepshow."

113. LOEWS RIVERDALE—W. 259th St. at Riverdale Ave. 884-2260. "The Chosen."

114. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—"Caligula." #2—Thru Dec. 9: "Nurses for Sale." Beg. Dec. 10: "The Toy."

Brooklyn

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—"Creepshow." #2—Thru Dec. 9: "Forced Vengeance." Beg. Dec. 10: "Conan the Barbarian"; "The Thing (1982)." #3—Thru Dec. 9: "Nurses For Sale." Beg. Dec. 10: "Trick or Treats." #4—"Mother's Day"; "Nightmare." #5—"The Last Unicorn."

202. BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—"Jekyll & Hyde. . . Together Again." #2—"The Empire Strikes Back."

203. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—Thru Dec. 9: "The Empire Strikes Back." Beg. Dec. 10: "Trick or Treats." #2—"Caligula."

205. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—"An Officer and a Gentleman." #2—"First Blood."

206. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—Thru Dec. 9: "Mother's Day"; "Nightmare." Beg. Dec. 10: "Trick or Treats." #2—"Creepshow." #3—"E.T. the Extra-Terrestrial." #4—Thru Dec. 9: "Forced Vengeance." Beg. Dec. 10: "Conan the Barbarian"; "The Thing (1982)."

210. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—"Caligula." #2—Thru Dec. 9: "Forced Vengeance." Beg. Dec. 10: "Conan the Barbarian"; "The Thing (1982)." #3—Thru Dec. 9: "Nurses for Sale." Beg. Dec. 10: "Trick or Treats." #4—Russian films.

211. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange. 596-7070. #1—"My Favorite Year." #2—Thru Dec. 9: "Annie."

212. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—Thru Dec. 9: "Forced Vengeance." Beg. Dec. 10: "The Toy"; "Heidi's Song." #2—"E.T. the Extra-Terrestrial." #3—Thru Dec. 9: "Tex." Beg. Dec. 10: "Trick or Treats."

213. COBBLE HILL—CINEMAS—Court St. at Butler. 596-9113. #1—Thru Dec. 9: "Tex"; "Breaking Away." Beg. Dec. 10: "The Missionary"; "Monty Python Live at the Hollywood Bowl." #2—Thru Dec. 7: "Gallipoli"; "The Last Wave." Dec. 8-11: "Alice's Restaurant"; "The Last Waltz." Beg. Dec. 12: "Beau Père"; "Get Out Your Handkerchiefs."

221. FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy. 252-6112. Thru Dec. 9: "Rocky III." Beg. Dec. 10: "Trick or Treats."

223. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—"An Officer and a Gentleman." #2—"The Missionary."

225. FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U. 253-1110. "Creepshow." **SOUTH**—"My Favorite Year."

231. MIDWOOD—AVENUE U—At E. 16th St. 336-1234. Thru Dec. 9: "An Officer and a Gentleman." Beg. Dec. 10: "Airplane II: The Sequel."

232. MIDWOOD—KENT—Coney Island Ave. nr. Ave. H. 434-8422. "The Mad Adventures of Rabbi Jacob"; Yiddish films.

233. MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H. 859-1384. Thru Dec. 9: "Forced Vengeance."

234. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—"Forced Vengeance." #2—Thru Dec. 9: "The Empire Strikes Back." Beg. Dec. 10: "Trick or Treats." #3—Thru Dec. 9: "The Last Unicorn"; "Horrorplanet." Beg. Dec. 10: "The Toy." #4—"First Blood."

235. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru Dec. 7: "Q." Beg. Dec. 8: "Monsignor."

236. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Dec. 7: "Smash Palace"; "Picnic at Hanging Rock." Dec. 8-11: "The Atomic Cafe." Beg. Dec. 12: "1900." #2—Thru Dec. 9: "Monsignor."

237. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—Thru Dec. 9: "Jekyll & Hyde. . . Together Again." Beg. Dec. 10: "The Toy." #2—Thru Dec. 9: "Forced Vengeance." Beg. Dec. 10: "Airplane II: The Sequel." #3—Thru Dec. 9: "Creepshow." Beg. Dec. 10: "Forced Vengeance."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—Thru Dec. 9: "Nurses for Sale." Beg. Dec. 10: "The Toy." #2—"Jekyll & Hyde. . . Together Again."

302. MARINER'S HARBOR—JERRY LEWIS— 273-9601. "Caligula."

303. NEW DORP—HYLAN— 351-6601. #1—Thru Dec. 9: "Creepshow." Beg. 10: "Airplane II: The Sequel." #2—"An Officer and a Gentleman."

304. NEW DORP—LANE— 351-2110. "First Blood."

305. NEW DORP—RAE— 979-0444. #1—"Nurses for Sale." #2—"Forced Vengeance."

306. NEW DORP—RKO FOX PLAZA— 987-6800. #1—Thru Dec. 9: "Mother's Day"; "Nightmare." #2—"The Empire Strikes Back."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—"E.T. the Extra-Terrestrial." #2—Thru Dec. 9: "Creepshow." Beg. Dec. 10: "Conan the Barbarian"; "The Thing (1982)."

308. NEW SPRINGVILLE—RKO RICHMOND— 761-3103. "Fantasia."

Queens

401. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—"Forced Vengeance." #2—Thru Dec. 9: "Mother's Day"; "Nightmare." Beg. Dec. 10: "Conan the Barbarian"; "The Thing (1982)." #3—Thru Dec. 9: "The Last Unicorn." Beg. Dec. 10: "Trick or Treats." #4—Thru Dec. 9: "Creepshow." Beg. Dec. 10: "Roaring Fire."

402. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Jekyll & Hyde. . . Together Again." #2—"The Missionary."

403. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-1110. #1—"Creepshow." #2—Thru Dec. 9: "Mother's Day"; "Nightmare." Beg. Dec. 10: "Conan the Barbarian"; "The Thing (1982)." #3—"E.T. the Extra-Terrestrial." #4—"Tex."

406. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-0012. Thru Dec. 9: "Forced Vengeance."

408. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—"First Blood." #2—"Jekyll & Hyde. . . Together Again."

410. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—Thru Dec. 9: "Forced Vengeance." Beg. Dec. 10: "The Toy." #2—"Caligula."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—Thru Dec. 9: "Horrorplanet." Beg. Dec. 10: "Airplane II: The Sequel." #2—Thru Dec. 9: "The Empire Strikes Back." Beg. Dec. 10: "Trick or Treats." #3—Thru Dec. 9: "Mother's Day"; "Nightmare." Beg. Dec. 10: "The Toy."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"Forced Vengeance." #2—"First Blood." #3—"Creepshow."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—Thru Dec. 9: "The Last Unicorn." Beg. Dec. 10: "Conan the Barbarian"; "The Thing (1982)." #2—"My Favorite Year." #3—"E.T. the Extra-Terrestrial." #4—Thru Dec. 9: "Victor/Victoria." Beg. Dec. 10: "Roaring Fire."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. "The Chosen."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. Thru Dec. 9: "Victor/Victoria"; "Pennies From Heaven." Beg. Dec. 10 (tent.): "The Missionary."

417. **FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. #1—"The Empire Strikes Back." #2—"Forced Vengeance."

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"My Favorite Year." #2—"Fantasia."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "An Officer and a Gentleman."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—Thru Dec. 9: "The Last Unicorn." Beg. Dec. 10: "Conan the Barbarian"; "The Thing (1982)." #2—"Creepshow." #3—"E.T. the Extra-Terrestrial." #4—Thru Dec. 9: "Mother's Day"; "Nightmare." Beg. Dec. 10: "Trick or Treats."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"My Favorite Year." #2—Thru Dec. 9: "An Officer and a Gentleman." Beg. Dec. 10: "Airplane II: The Sequel."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. "The Empire Strikes Back."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—Thru Dec. 9: "First Blood." Beg. Dec. 10: "Airplane II: The Sequel." #2—Thru Dec. 9: "Horrorplanet"; "Forced Vengeance." Beg. Dec. 10: "The Toy." #3—"An Officer and a Gentleman."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—Thru Dec. 9: "The Empire Strikes Back." Beg. Dec. 10: "Roaring Fire." #2—Thru Dec. 9: "Creepshow." Beg. Dec. 10: "Conan the Barbarian"; "The Thing (1982)." #3—Thru Dec. 9: "Mother's Day"; "Nightmare." Beg. Dec. 10: "Trick or Treats."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Dec. 9 (tent.): "Time Bandits"; "Carbon Copy." Beg. Dec. 10: "The Missionary"; "Only When I Laugh."

437. **LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy.** 225-2800. Thru Dec. 9: "Victor/Victoria." Beg. Dec. 10: "The Toy."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. Thru Dec. 9: "Forbidden Lessons"; "Nurses for Sale." Beg. Dec. 10: "Trick or Treats"; "Alone in the Dark."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—Thru Dec. 9: "Creepshow." Beg. Dec. 10: "Conan the Barbarian"; "The Thing (1982)." #2—"First Blood."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru Dec. 9: "Slumber Party Massacre"; "Funeral Home."

447. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—Thru Dec. 9: "Forced Vengeance." Beg. Dec. 10: "The Missionary"; "Heidi's Song." #2—Thru Dec. 9: "Tex." Beg. Dec. 10: "Trick or Treats."

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—Thru Dec. 9: "Forced Vengeance." Beg. Dec. 10: "Trick or Treats." #2—Thru Dec. 9: "Nurses for Sale." Beg. Dec. 10: "It Came From Hollywood."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—Thru Dec. 9: "Monsignor." Beg. Dec. 10: "Airplane II: The Sequel." #2—Thru Dec. 9: "My Favorite Year."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN—GRAND AVENUE—** 223-2323. "The Missionary."

501. **BALDWIN—RKO—** 223-9230. Program unavailable.

502. **BELLEROSE—RKO—** 775-1351. Thru Dec. 7: "Q." Beg. Dec. 8: "Monsignor."

503. **BELLMORE—PLAYHOUSE—** 785-5400. #1—Thru Dec. 9: "National Lampoon's Class Reunion." #2—Thru Dec. 9: "Forbidden Lessons"; "Nurses Report."

504. **BELLMORE—THE MOVIES—** 785-3032. Thru Dec. 9: "Fast Times at Ridgemont High"; "Cat People (1982)." Beg. Dec. 10: "The Missionary."

506. **BETHPAGE—BETHPAGE—** 796-2554. Program unavailable.

507. **BETHPAGE—MID-ISLAND—** 796-7500. Program unavailable.

511. **EAST MEADOW—FLICK—** 794-8008. #1—Thru Dec. 9: "Tex." Beg. Dec. 10: "The Missionary." #2—Thru Dec. 9: "Time Bandits." Beg. Dec. 10: "The Boat."

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—"Creepshow." #2—"E.T. the Extra-Terrestrial." #3—Thru Dec. 9: "Mother's Day"; "Nightmare." Beg. Dec. 10 (tent.): "Trick or Treats." #4—Thru Dec. 9: "Forced Vengeance." Beg. Dec. 10: "Conan the Barbarian"; "The Thing (1982)."

513. **EAST ROCKAWAY—CRITERION—** 599-0242. #1—Thru Dec. 9: "10." Beg. Dec. 10: "The Missionary." #2—Thru Dec. 9: "Victor/Victoria."

514. **ELMONT—ARGO—** 437-0356. Program unavailable.

516. **FARMINGDALE—RKO—** 249-0122. Thru Dec. 9: "National Lampoon's Class Reunion."

517. **FLORAL PARK—RKO FLORAL—** 352-2280. "An Officer and a Gentleman."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—"The Last Unicorn." #2—"The Empire Strikes Back."

519. **GARDEN CITY—RKO ROOSEVELT FIELD —** 741-4007. #1—"An Officer and a Gentleman." #2—Thru Dec. 9: "Creepshow." Beg. Dec. 10: "Airplane II: The Sequel."

521. **GARDEN CITY PARK—RKO PARK EAST —** 741-8484. "The Missionary."

524. **HEWLETT—RKO—** 791-6768. Thru Dec. 7: "Q." Beg. Dec. 8: "Monsignor."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—Thru Dec. 9: "Creepshow." Beg. Dec. 10: "Conan the Barbarian"; "The Thing (1982)." #2—Thru Dec. 9: "The Last Unicorn." Beg. Dec. 10 (tent.): "Trick or Treats."

528. **HICKSVILLE—RKO TWIN NORTH—** 433-2400. "The Empire Strikes Back." **SOUTH—** "E.T. the Extra-Terrestrial."

529. **LAWRENCE—RKO—** 371-0203. #1—"Horrorplanet." #2—Thru Dec. 9: "An Officer and a Gentleman." #3—Thru Dec. 9: "The Last Unicorn."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"An Officer and a Gentleman." #2—"First Blood." #3—"Jekyll & Hyde... Together Again." #4—Thru Dec. 7: "The Missionary." Beg. Dec. 8: "48 Hrs."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—"My Favorite Year." #2—Thru Dec. 9: "The Last Unicorn." Beg. Dec. 10: "The Toy." #3—"E.T. the Extra-Terrestrial." #4—Thru Dec. 9: "Tex." Beg. Dec. 10: "Conan the Barbarian"; "The Thing (1982)."

534. **LYNBROOK—STUDIO ONE—** 599-5151. Thru Dec. 9: "L'Adolescente."

535. **MALVERNE—TWIN—** 599-6966. #1—Thru Dec. 9: "Heidi's Song"; "Monsignor." Beg. Dec. 10: "The Missionary." #2—Thru Dec. 9: "Jekyll & Hyde... Together Again." Beg. Dec. 10: "It Came From Hollywood."

536. **MANHASSET—MANHASSET—** 627-7887. #1—"The Empire Strikes Back." #2—"My Favorite Year." #3—"E.T. the Extra-Terrestrial."

537. **MANHASSET—RKO CINEMA—** 627-1300. "Le Beau Mariage."

540. **MASSAPEQUA—PEQUA—** 799-6464. "An Officer and a Gentleman."

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541. MASSAPEQUA—SUNRISE MALL— 795-2244. #1—Thru Dec. 9: "The Last Unicorn." Beg. Dec. 10 (tent.): "Trick or Treats." #2—"The Empire Strikes Back." #3—Thru Dec. 9: "Mother's Day"; "Nightmare." Beg. Dec. 10: "The Toy." #4—"First Blood." #5—Thru Dec. 9: "Nurses for Sale." Beg. Dec. 10: "Conan the Barbarian"; "The Thing (1982)." #6—"Creepshow." #7—Thru Dec. 9: "The Missionary." Beg. Dec. 10: "Airplane II: The Sequel."

542. MERRICK—GABLES— 546-0734. Thru Dec. 9: "Monsignor." Beg. Dec. 10: "National Lampoon's Class Reunion."

543. MERRICK—MALL— 623-4424. Program unavailable.

545. NEW HYDE PARK—HERRICKS— 747-0555. Thru Dec. 9: "First Blood." Beg. Dec. 10: "The Toy."

546. NEW HYDE PARK—RKO ALAN— 354-4338. Thru Dec. 9: "Forced Vengeance." Beg. Dec. 10: "Trick or Treats."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru Dec. 9: "National Lampoon's Class Reunion." #2—Thru Dec. 9: "Forbidden Lessons"; "Nurses for Sale."

549. OYSTER BAY—MOVIES— 922-0333. #1—Thru Dec. 9: "National Lampoon's Class Reunion." Beg. Dec. 10: "The Missionary." #2—Thru Dec. 9: "On Golden Pond."

550. PLAINVIEW—OLD COUNTRY— 931-4242. #1—"The Missionary." #2—Thru Dec. 9: "Tex." Beg. Dec. 10: "Conan the Barbarian"; "The Thing (1982)."

551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. Thru Dec. 7: "Q." Beg. Dec. 8: "Monsignor."

552. PLAINVIEW—RKO TWIN— 931-1333. #1—Thru Dec. 9: "Jekyll & Hyde. . . Together Again." #2—Thru Dec. 9: "Forced Vengeance." #2—"Heidi's Song."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—Thru Dec. 9: "Forced Vengeance." Beg. Dec. 10 (tent.): "The Missionary." #2—Thru Dec. 9: "The Last Unicorn." Beg. Dec. 10: "Conan the Barbarian"; "The Thing (1982)." #3—"First Blood."

555. PORT WASHINGTON—SANDS POINT— 883-5074. Thru Dec. 9: "National Lampoon's Class Reunion." Beg. Dec. 10: "The Missionary."

557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. "First Blood."

558. ROCKVILLE CENTRE—RKO TWIN— 678-3121. #1—"The Empire Strikes Back." #2—"Creepshow."

559. ROSLYN—ROSLYN— 621-8488. #1—Thru Dec. 9: "The Missionary." Beg. Dec. 10: "The Toy." #2—"Yol."

561. SYOSSET—SYOSSET— 921-5810. "My Favorite Year."

562. SYOSSET—UA CINEMA 150— 364-0700. "Fantasia."

566. VALLEY STREAM—RKO GREEN ACRES— 561-2100. Thru Dec. 9: "Fantasia."

567. VALLEY STREAM—SUNRISE— 825-5700. #1—"The Empire Strikes Back." #2—"Forced Vengeance." #3—"Nurses for Sale"; "Heidi's Song." #4—"E.T. the Extra-Terrestrial." #5—"An Officer and a Gentleman." #6—"Time Bandits." #7—"Creepshow." #8—"First Blood." #9—"Jekyll & Hyde. . . Together Again." #10—Thru Dec. 7: "Mother's Day"; "Nightmare." Beg. Dec. 8: "48 Hrs." #11—"The Missionary."

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—Thru Dec. 9: "Forced Vengeance." Beg. Dec. 10: "It Came From Hollywood." #2—Thru Dec. 9: "Jekyll & Hyde. . . Together Again." Beg. Dec. 10: "The Missionary."

571. WANTAGH—RKO— 781-6969. "E.T. the Extra-Terrestrial."

574. WESTBURY—WESTBURY— 333-1911. #1—Thru Dec. 9: "National Lampoon's Class Reunion." #2—Thru Dec. 9: "Time Bandits."

Suffolk County

600. AMITYVILLE—RKO— 264-7789. #1—"Forced Vengeance." #2—"Creepshow."

601. BABYLON—BABYLON— 669-3399. "E.T. the Extra-Terrestrial."

602. BABYLON—RKO— 669-0700. #1—"The Empire Strikes Back." #2—Thru Dec. 9: "Nurses for Sale." Beg. Dec. 10: "Trick or Treats."

603. BABYLON—SOUTH BAY— 587-7676. #1—Thru Dec. 9: "Jekyll & Hyde. . . Together Again." Beg. Dec. 10: "Airplane II: The Sequel." #2—Thru Dec. 9: "Forced Vengeance." Beg. Dec. 10: "It Came From Hollywood." #3—"An Officer and a Gentleman."

606. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"First Blood." #2—"Creepshow."

612. CENTER MORICHES—CENTER— 878-2100. Program unavailable.

613. CENTEREACH—CENTEREACH— 588-0088. Thru Dec. 9: "Heidi's Song." Beg. Dec. 10: "Annie."

617. COMMACK—RKO— 499-4545. #1—"First Blood." #2—"The Empire Strikes Back."

621. CORAM—PINE— 698-6442. #1—"The Last Unicorn." #2—"My Favorite Year."

622. DEER PARK—DEER PARK— 667-2440. Thru Dec. 9: "The Missionary." Beg. Dec. 10: "It Came From Hollywood."

625. EAST HAMPTON—CINEMAS— 324-0448. #1—Thru Dec. 9: "Victor/Victoria." Beg. Dec. 10: "Airplane II: The Sequel." #2—Thru Dec. 9: "The Missionary." Beg. Dec. 10: "The Toy." #3—"My Favorite Year." #4—"An Officer and a Gentleman." #5—"E.T. the Extra-Terrestrial"

626. EAST NORTHPORT—LARKFIELD— 261-0043. "My Favorite Year."

627. EAST SETAUKET—RKO FOX— 473-2400. "The Empire Strikes Back."

628. ELWOOD—ELWOOD— 499-7800. #1—"Creepshow." #2—"An Officer and a Gentleman."

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—"The Last Unicorn." #2—"The Empire Strikes Back."

631. HAUPPAUGE—HAUPPAUGE— 265-1814. Thru Dec. 9: "The Last Unicorn." Beg. Dec. 10: "Trick or Treats."

632. HUNTINGTON—RKO SHORE— 421-5200. #1—"The Empire Strikes Back." #2—Thru Dec. 9: "Jekyll & Hyde. . . Together Again." Beg. Dec. 10: "The Toy." #3—Thru Dec. 9: "Horrorplanet." #4—Thru Dec. 9: "Creepshow."

633. HUNTINGTON—RKO WHITMAN— 423-1300. Thru Dec. 9: "The Last Unicorn."

634. HUNTINGTON—RKO YORK— 421-3911. Thru Dec. 9: "Forced Vengeance"; "Heidi's Song."

635. ISLIP—ISLIP— 581-5200. #1—Thru Dec. 9: "Jekyll & Hyde. . . Together Again." Beg. Dec. 10: "Conan the Barbarian"; "The Thing (1982)." #2—Thru Dec. 9: "Forced Vengeance." Dec. 11-12: "Heidi's Song." #3—Thru Dec. 9: "The Missionary." Beg. Dec. 10: "Tex."

636. KINGS PARK—KINGS PARK— 269-4422. Program unavailable.

637. LAKE GROVE—RKO SMITH HAVEN MALL— 724-9550. "Fantasia."

638. LAKE RONKONKOMA—LAKESIDE— 981-7100. Thru Dec. 9: "National Lampoon's Class Reunion."

640. MATTITUCK—MATTITUCK— 298-4405. #1—"E.T. the Extra-Terrestrial." #2—Thru Dec. 9: "Time Bandits." Beg. Dec. 10: "The Empire Strikes Back." #3—Thru Dec. 9: "Creepshow." Beg. Dec. 10: "Tex."

643. NORTH BABYLON—NORTH BABYLON— 667-2495. #1—"The Last Unicorn." #2—Thru Dec. 9: "Victor/Victoria." Beg. Dec. 10: "Annie."

645. OAKDALE—OAKDALE— 589-8118. Thru Dec. 9: "National Lampoon's Class Reunion." Beg. Dec. 10: "The Missionary."

649. PATCHOGUE—RKO PLAZA— 475-5225. #1—Thru Dec. 9: "Heidi's Song." Beg. Dec. 10: "Trick or Treats." #2—"Forced Vengeance."

651. PATCHOGUE—SUNWAVE— 475-7766. #1—Thru Dec. 9: "An Officer and a Gentleman." Beg. Dec. 10: "Airplane II: The Sequel." #2—"First Blood."

653. PORT JEFFERSON—MINI EAST— 928-6555. Thru Dec. 9: "Time Bandits." **CINEMA WEST—** Thru Dec. 9: "Tex."

654. PORT JEFFERSON STATION—RKO BROOKHAVEN— 473-1200. Thru Dec. 7: "Q." Beg. Dec. 8: "Monsignor."

655. RIVERHEAD—SUFFOLK— 727-3133. Thru Dec. 9: "Forced Vengeance." Beg. Dec. 10: "Creepshow."

657. SAG HARBOR—SAG HARBOR— 725-0010. Thru Dec. 9: "Bob le Flambeur." Beg. Dec. 10: "The Mango Tree."

658. SAYVILLE—SAYVILLE— 589-0232. #1—Thru Dec. 9: "The Missionary." Beg. Dec. 10: "The Toy." #2—Thru Dec. 9: "Forced Vengeance." #3—Thru Dec. 9: "Time Bandits."

660. SHIRLEY—TWIN— 281-3301. Program unavailable.

662. SMITHTOWN—SMITHTOWN— 265-1551. "E.T. the Extra-Terrestrial."

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—Thru Dec. 9: "The Empire Strikes Back." Beg. Dec. 10: "My Favorite Year." #2—Thru Dec. 9: "Jekyll & Hyde. . . Together Again."

664. STONY BROOK—LOEWS— 751-2300. #1—"An Officer and a Gentleman." #2—"First Blood." #3—"The Missionary."

666. WEST ISLIP—TWIN— 669-2626. #1—Thru Dec. 9: "National Lampoon's Class Reunion." Beg. Dec. 10: "The Missionary." #2—Thru Dec. 9: "Poltergeist." Beg. Dec. 10 (tent.): "Conan the Barbarian"; "The Thing (1982)."

667. WESTHAMPTON—HAMPTON ARTS— 288-2600. Thru Dec. 9: "Creepshow." Beg. Dec. 10: "The Empire Strikes Back."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. Thru Dec. 9: "The Missionary." Beg. Dec. 10: "L'Adolescente."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. Thru Dec. 9: "My Favorite Year." Beg. Dec. 10: "Airplane II: The Sequel."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—"My Favorite Year." #2—"The Last Unicorn." #3—Thru Dec. 9: "Tex." Beg. Dec. 10: "Conan the Barbarian"; "The Thing (1982)."

703. CROSS RIVER—CROSS RIVER— 763-8811. Thru Dec. 9: "National Lampoon's Class Reunion."

704. DOBBS FERRY—PICKWICK— 693-7727. Program unavailable.

705. GREENBURGH—CINEMA 100— 946-4680. #1—"The Last Unicorn." #2—"Diva."

706. HARRISON—CINEMA HARRISON— 835-2668. Thru Dec. 9: "Time Bandits."

707. HARTSDALE—CINEMA— 428-2200. #1—Thru Dec. 9: "First Blood." Beg. Dec. 10: "Airplane II: The Sequel." #2—Thru Dec. 9: "The Missionary." #3—"An Officer and a Gentleman." #4—"My Favorite Year."

708. LARCHMONT—PLAYHOUSE— 834-3001. "The Last Unicorn."

709. MAMARONECK—PLAYHOUSE— 698-2200. #1—Thru Dec. 9: "Creepshow." Beg. Dec. 10: "Conan the Barbarian"; "The Thing (1982)." #2—"The Empire Strikes Back." #3—"My Favorite Year." #4—"E.T. the Extra-Terrestrial."

710. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—Thru Dec. 9: "Victor/Victoria." Beg. Dec. 10: "It Came From Hollywood." #2—Thru Dec. 9: "The Last Unicorn." Beg. Dec. 10 (tent.): "My Favorite Year."

711. MOUNT VERNON—PARKWAY— 664-3311. Thru Dec. 9: "Heidi's Song"; "Monsignor." "I Ought to Be in Pictures." Beg. Dec. 10: "The Missionary."

712. NEW ROCHELLE—LOEWS— 632-1700. #1—"First Blood." #2—"Jekyll & Hyde. . . Together Again."

714. NEW ROCHELLE—RKO PROCTORS— 632-1100. #1—Thru Dec. 9: "An Officer and a Gentleman." Beg. Dec. 10: "Airplane II: The Sequel." #2—"Creepshow." #3—Thru Dec. 9: "Horrorplanet." Beg. Dec. 10: "Trick or Treats." #4—Thru Dec. 9: "The Last Unicorn." #5—Thru Dec. 9: "Mother's Day"; "Nightmare."

715. NEW ROCHELLE—TOWN— 632-4000. "Forced Vengeance."

716. OSSINING—ARCADIAN— 941-5200. #1—Thru Dec. 9: "Forced Vengeance." Beg. Dec. 10: "The Toy." #2—Thru Dec. 9: "The Empire Strikes Back." Beg. Dec. 10: "Trick or Treats."

717. PEEKSKILL—BEACH— 737-6262. #1—Thru Dec. 9: "Forced Vengeance." Beg. Dec. 10: "Trick or Treats." #2—"Creepshow." #3—"First Blood." #4—"The Missionary."

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—Beg. Dec. 10: "Airplane II: The Sequel." #2—"The Empire Strikes Back." #3—"An Officer and a Gentleman." #4—Beg. Dec. 10: "The Toy."

720. PELHAM—PICTURE HOUSE— 738-3160. Thru Dec. 9: "Rocky III." Beg. Dec. 10: "The Missionary."

721. PLEASANTVILLE—ROME— 769-0720. Thru Dec. 9: "Jekyll & Hyde. . . Together Again." Beg. Dec. 10: "Conan the Barbarian"; "The Thing (1982)."

722. RYE—RYE RIDGE— 939-8177. #1—Thru Dec. 9: "Jekyll & Hyde. . . Together Again." Beg. Dec. 10: "Airplane II: The Sequel." #2—Program unavailable.

723. SCARSDALE—FINE ARTS— 723-6699. Thru Dec. 9: "Brimstone and Treacle." Beg. Dec. 10: "L'Adolescente."

724. SCARSDALE—PLAZA— 725-0078. Thru Dec. 9: "Monsignor." Beg. Dec. 10: "The Missionary."

727. WHITE PLAINS—GALLERIA— 997-8198. #1—Thru Dec. 9: "The Empire Strikes Back." Beg. Dec. 10: "The Toy." #2—Thru Dec. 9: "Creepshow."

730. YONKERS—CENTRAL PLAZA— 793-3232. #1—Thru Dec. 9: "The Empire Strikes Back." #2—Thru Dec. 9: "Forced Vengeance."

731. YONKERS—KENT— 237-3440. Thru Dec. 9: "The Last Unicorn"; "Monsignor"; "The Amateur." Beg. Dec. 10 (tent.): "The Thing (1982)"; "Conan the Barbarian."

732. YONKERS—MOVIELAND— 793-0002. #1—"Creepshow." #2—"First Blood." #3—"E.T. the Extra-Terrestrial." #4—"Jekyll & Hyde. . . Together Again."

735. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—"The Last Unicorn." #2—Thru Dec. 9: "Jekyll & Hyde. . . Together Again." Beg. Dec. 10: "It Came From Hollywood."

Rockland County

744. NANUET—ROUTE 59— 623-3355. "E.T. the Extra-Terrestrial."

745. NANUET—THE MOVIES— 623-0211. #1—"Alone in the Dark." #2—"Nurses for Sale." #3—"Creepshow." #4—"Forced Vengeance." #5—"My Favorite Year."

746. NEW CITY—TOWN— 634-5100. #1—Thru Dec. 9: "My Favorite Year." Beg. Dec. 10: "Airplane II: The Sequel." #2—Thru Dec. 9: "Tex."

747. NEW CITY—UA CINEMA 304— 634-8200. #1—Thru Dec. 9: "Mother's Day"; "Nightmare." Beg. Dec. 10: "Trick or Treats." #2—Thru Dec. 9: "The Last Unicorn." Beg. Dec. 10: "Conan the Barbarian"; "The Thing (1982)."

748. NYACK—CINEMA EAST— 358-6631. "Time Bandits."

751. PEARL RIVER—CENTRAL— 735-2530. "An Officer and a Gentleman."

752. PEARL RIVER—PEARL RIVER— 735-6500. Thru Dec. 9: "The Empire Strikes Back." Beg. Dec. 10: "Airplane II: The Sequel."

754. SPRING VALLEY—CINEMA 45— 352-1445. Thru Dec. 9: "Jekyll & Hyde. . . Together Again." Beg. Dec. 10: "It Came From Hollywood."

755. STONY POINT—9 W CINEMA— 942-0303. "Annie."

756. SUFFERN—LAFAYETTE— 357-6030. "Forced Vengeance."

758. WEST HAVERSTRAW—PLAZA— 947-2220. "The Empire Strikes Back."

Connecticut

(Area Code 203)
Fairfield County

773. BROOKFIELD—FINE ARTS— 775-0070. #1—"The Last Unicorn." #2—"E.T. the Extra-Terrestrial."

774. DANBURY—CINE— 743-2200. #1—"The Empire Strikes Back." #2—Thru Dec. 9: "Jekyll & Hyde. . . Together Again." Beg. Dec. 10: "Airplane II: The Sequel." #3—"Tex."

775. DANBURY—CINEMA— 748-2923. #1—Thru Dec. 7: "Creepshow." Beg. Dec. 8: "48 Hrs." #2—"An Officer and a Gentleman."

777. DANBURY—PALACE— 748-7496. #1—Thru Dec. 9: "Forced Vengeance." Beg. Dec. 10: "The Toy." #2—"First Blood." #3—Thru Dec. 9: "Funeral Home."

778. DARIEN—PLAYHOUSE— 655-0100. "The Last Unicorn."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—Thru Dec. 9: "Time Bandits." Beg. Dec. 10: "The Toy." #2—"My Favorite Year."

780. FAIRFIELD—COUNTY— 334-1411. "First Blood."

781. GREENWICH—CINEMA— 869-6030. "My Dinner With Andre."

782. GREENWICH—PLAZA— 869-4030. #1—"An Officer and a Gentleman." #2—"The Missionary." #3—"Jekyll & Hyde. . . Together Again."

783. NEW CANAAN—PLAYHOUSE— 966-0600. "E.T. the Extra-Terrestrial."

784. NORWALK—CINEMA— 838-4504. #1—"My Favorite Year." #2—Thru Dec. 7: "Nurses for Sale." Beg. Dec. 8: "48 Hrs."

785. NORWALK—NORWALK— 866-3010. Thru Dec. 9: "First Blood." Beg. Dec. 10: "The Toy."

788. SOUTH NORWALK—SONO— 866-9202. Thru Dec. 7: "Not a Love Story." Dec. 8-9: "Mr. Hulot's Holiday"; "King of Hearts." Dec. 10-12: "All That Jazz"; "Fame."

789. SPRINGDALE—STATE— 325-0250. Thru Dec. 9: "Gregory's Girl." Beg. Dec. 10 (tent.): "First Blood."

790. STAMFORD—AVON— 324-9205. #1—Thru Dec. 9: "First Blood." Beg. Dec. 10: "The Toy." #2—Thru Dec. 7: "Forced Vengeance." Beg. Dec. 8: "48 Hrs."

791. STAMFORD—CINEMA— 324-3100. #1—"The Empire Strikes Back." #2—"My Favorite Year." #3—Thru Dec. 9: "Time Bandits." Beg. Dec. 10: "Airplane II: The Sequel."

792. STAMFORD—RIDGEWAY— 323-5000. "Creepshow."

793. TRUMBULL—TRANS-LUX— 374-0462. #1—"Creepshow." #2—"An Officer and a Gentleman." #3—Program unavailable.

795. WESTPORT—FINE ARTS— 227-3324. #1—"The Empire Strikes Back." #2—"Fantasia." #3—227-9619. "Diva." #4—226-6666. "The Missionary."

796. WESTPORT—POST— 227-0500. Thru Dec. 9: "An Officer and a Gentleman." Beg. Dec. 10: "Airplane II: The Sequel."

798. WILTON—CINEMA— 762-5678. "The Last Unicorn."

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON—LINCOLN— 997-6873. #1—Thru Dec. 9: "Jekyll & Hyde. . . Together Again." Beg. Dec. 10: "Airplane II: The Sequel." #2—Thru Dec. 9: "National Lampoon's Class Reunion." Beg. Dec. 10: "It Came From Hollywood." #3—Thru Dec. 9: "Tex."

801. HARRISON—WARNER— 482-8550. #1—"Forced Vengeance." #2— Beg. Dec. 10: "The Toy."

803. JERSEY CITY—HUDSON PLAZA— 433-1100. #1—Thru Dec. 9: "My Favorite Year." Beg. Dec. 10: "Trick or Treats." #2—Thru Dec. 9: "The Empire Strikes Back."

806. SECAUCUS—LOEWS HARMON COVE— 866-1000. #1—"The Missionary." #2—"The Last Unicorn." #3—"Time Bandits." #4—"Creepshow."

807. SECAUCUS—LOEWS MEADOW— 866-6161. #1—"Forced Vengeance." #2—"E.T. the Extra-Terrestrial." #3—"Jekyll & Hyde. . . Together Again." #4—"An Officer and a Gentleman." #5—"The Empire Strikes Back." #6—"First Blood."

809. WEST NEW YORK—MAYFAIR— 865-2010. Thru Dec. 9: "National Lampoon's Class Reunion"; "Visiting Hours." Beg. Dec. 10: "The Missionary."

Essex County

810. BLOOMFIELD—CENTER— 748-7900. Thru Dec. 9: "Jekyll & Hyde. . . Together Again." Beg. Dec. 10: "The Toy."

811. BLOOMFIELD—RKO ROYAL— 748-3555. #1—Thru Dec. 9: "Creepshow"; "Horrorplanet." #2—Thru Dec. 9: "First Blood."

818. MAPLEWOOD—MAPLEWOOD— 763-3100. Thru Dec. 9: "Annie." Beg. Dec. 10: "The Missionary."

819. MILLBURN—RKO— 376-0800. #1—"First Blood." #2—"My Favorite Year."

822. MONTCLAIR—WELLMONT— 783-9500. #1—Thru Dec. 9: "Time Bandits." Beg. Dec. 10: "Conan the Barbarian"; "The Thing (1982)." #2—Thru Dec. 9: "Forbidden Lessons." Beg. Dec. 10: "Trick or Treats." #3—Thru Dec. 9: "Forced Vengeance." Beg. Dec. 10: "Roaring Fire."

827. UPPER MONTCLAIR—BELLEVUE— 744-1455. "Fantasia."

828. VERONA—VERONA— 239-0880. Thru Dec. 9: "My Favorite Year." Beg. Dec. 10: "Conan the Barbarian."

829. WEST CALDWELL—CINEMA WEST— 575-9085. Thru Dec. 9: "Victor/Victoria." Beg. Dec. 10: "The Missionary."

830. WEST ORANGE—ESSEX GREEN— 731-7755. #1—Thru Dec. 9: "The Empire Strikes Back." Beg. Dec. 10: "Airplane II: The Sequel." #2—"An Officer and a Gentleman." #3—Thru Dec. 9: "The Missionary."

Union County

840. BERKELEY HEIGHTS—BERKELEY— 464-8888. Thru Dec. 9: "Victor/Victoria."

841. CRANFORD—RKO— 276-9120. #1—"First Blood." #2—"Jekyll & Hyde. . . Together Again."

842. ELIZABETH—ELMORA— 352-3483. "National Lampoon's Class Reunion"; "History of the World Part I."

846. LINDEN—TWIN— 925-9787. #1—Thru Dec. 9: "Fantasia." Beg. Dec. 10: "Conan the Barbarian"; "The Thing (1982)." #2—"E.T. the Extra-Terrestrial."

848. ROSELLE PARK—PARK— 245-0358. Thru Dec. 9: "Tex"; "Dead Men Don't Wear Plaid." Beg. Dec. 10: "The Missionary"; "Monty Python Live at the Hollywood Bowl."

849. SUMMIT—STRAND— 273-3900. "Lola."

851. UNION—FIVE POINTS— 964-3466. "Creepshow."

852. UNION—LOST PICTURE SHOW— 964-4497. "Diva."

854. UNION—RKO UNION— 686-4373. #1—Thru Dec. 9: "Heidi's Song." Beg. Dec. 10: "The Toy." #2—"The Empire Strikes Back."

857. WESTFIELD—RIALTO— 232-1288. #1—Thru Dec. 9: "Forced Vengeance." Beg. Dec. 10: "Trick or Treats." #2—"E.T. the Extra-Terrestrial." #3—Thru Dec. 9: "The Last Unicorn." Beg. Dec. 10: "Conan the Barbarian"; "The Thing (1982)."

858. WESTFIELD—TWIN— 654-4720. #1—Thru Dec. 9: "The Missionary." #2—Thru Dec. 9: "Time Bandits."

Bergen County

862. EDGEWATER—LOEWS SHOWBOAT— 941-3660. #1—"Victor/Victoria." #2—"First Blood." #3—"An Officer and a Gentleman." #4—"The Empire Strikes Back."

863. EMERSON—TOWN— 261-1000. Thru Dec. 9: "The Missionary."

866. FAIRVIEW—TWIN— 941-2424. #1—"Nurses for Sale." #2—"Jekyll & Hyde. . . Together Again."

867. FORT LEE—LINWOOD— 944-6900. #1—Thru Dec. 9: "Forced Vengeance." Beg. Dec. 10 (tent.): "Trick or Treats." #2—"My Favorite Year."

873. OAKLAND—TWIN— 337-4478. #1—Thru Dec. 9: "Forced Vengeance." Beg. Dec. 10: "The Toy." #2—Thru Dec. 9: "Jekyll & Hyde. . . Together Again." Beg. Dec. 10: "It Came From Hollywood."

874. PALISADES PARK—PARK LANE— 944-1086. #1—Thru Dec. 9: "Gregory's Girl." #2—Thru Dec. 9: "National Lampoon's Class Reunion."

875. PARAMUS—BERGEN MALL— 845-4449. "Yol."

876. PARAMUS—CINEMA 35— 845-5070. "E.T. the Extra-Terrestrial."

878. PARAMUS—RKO ROUTE 4— 487-7909. #1—Thru Dec. 7: "Fantasia." Beg. Dec. 8: "48 Hrs." #2—Thru Dec. 9: "Creepshow." Beg. Dec. 10: "Airplane II: The Sequel." #3—"Forced Vengeance." #4—"First Blood." #5—"Horrorplanet." #6—"The Last Unicorn." #7—Thru Dec. 9: "An Officer and a Gentleman." Beg. Dec. 10: "The Toy."

879. PARAMUS—RKO ROUTE 17— 843-3830. #1—"My Favorite Year." #2—"The Empire Strikes Back."

882. RIDGEFIELD PARK—RIALTO— 641-2115. Thru Dec. 9: "Time Bandits." Beg. Dec. 10: "The Missionary."

883. RIDGEWOOD—RKO WARNER— 444-1234. #1—"An Officer and a Gentleman." #2—Thru Dec. 9: "Victor/Victoria." Beg. Dec. 10: "Airplane II: The Sequel."

884. RUTHERFORD—WILLIAMS CENTER— 933-3700. #1—Thru Dec. 9: "Tex." #2—Thru Dec. 9: "National Lampoon's Class Reunion."

885. TEANECK—CEDAR LANE— 836-3430. Thru Dec. 9: "Last Tango in Paris."

886. TENAFLY—BERGEN— 567-0004. "My Favorite Year."

888. WASHINGTON TOWNSHIP—CINEMA— 666-2221. "Tex."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

AIRPLANE II: THE SEQUEL—(1hr. 25m., '82) The first commercial flight of the lunar shuttle is beset with outrageous problems. With Robert Hays, Julie Hagerty, Sonny Bono, Aldo Ray and Peter Graves. Dir. Ken Finkleman. PG. **24, 33, 80, 104, 231, 237, 303, 411, 423, 426, 450, 519, 541, 603, 625, 651, 701, 707, 714, 719, 722, 746, 752, 774, 791, 796, 800, 830, 878, 883**

BRIMSTONE AND TREACLE—(1hr. 25m., '82) A sinister stranger courts an English matron and her husband in order to seduce their daughter. With Sting, Joan Plowright and Denholm Elliott. Dir. Richard Loncraine. R. **9, 71, 723**

★**COME BACK TO THE 5 & DIME, JIMMY DEAN, JIMMY DEAN**—(1hr. 49m., '82) Robert Altman, perverse as always, uses cinematic techniques to celebrate the essence of theater in this adaptation of the same third-rate play he directed (unsuccessfully) on Broadway last winter. The setting is an antiquated five-and-dime in a Texas backwater, where a group of women have gathered, in 1975, for the twentieth anniversary of James Dean's death. Mona (Sandy Dennis), who claims to have raised Dean's child, is the chief celebrant of the Dean cult, but she's not so much a character as a cliché of desolation, a repository of stupid, broken dreams. Sissy (Cher), on the other hand, is flesh and blood, and Cher brings the flagrant soul of cheap-waitress commonness to the part. Karen Black, her face set in a hostile mask, is startlingly effective as the mysterious Joanne, who exposes everyone's illusions and tells the truth. Working with this imitation-William Inge material, Altman creates an affecting structure of memory and regret, weaving the strands of cracked, morose, or empty speech into a funny, American-baroque piece of goods. He whets your appetite: You want him to use what he's learned and go to work on a real play, like *A Moon for the Misbegotten* or *Camino Real.* **86**

CONAN THE BARBARIAN—(2hrs. 9m., '82) John Milius, intellectual apostle of violence, has turned the pulp fantasy figure Conan into a noble saint of force in this solemn, humorless, heavy-spirited pastiche of Wagner, Nietzche, Kurosawa, Eisenstein, and about ten other sources. The movie is musclebound—all grunt and sweat and grim ambition in the void. Set in the mythical Hyborean Age, it shifts from brutal "realism" to cruddy oracular pomp to zippy fantasy to Christian and phallic symbolism, and the narrative is so lumpy that only the violence will keep the audience involved. Arnold Schwarzenegger, an intelligent man, is forced to play Conan as a glowering hulk. He's probably the only actor in the world who can move a broadsword around as if it were as light as a rapier, but he doesn't look comfortable on the whole. With James Earl Jones as an evil cult leader, and Sandahl Bergman (the dancer) and Gerry Lopez (the champion surfer, a buddy of Milius's) as Schwarzenegger's sidekicks. Oliver Stone worked on the hopeless screenplay. R. **97, 109, 201, 206, 210, 307, 401, 403, 413, 420, 428, 439, 512, 526, 533, 541, 550, 554, 635, 666, 702, 709, 721, 731, 747, 822, 828, 846, 857**

CREEPSHOW—(2hrs. 2m., '82) Omnibus horror film, with five separate stories written by Stephen King and directed by George Romero. The tone is consciously comic-book schlocky; you're supposed to revel in the stupid stories and admit that you're a slob. That may work for you—if you can find some way of sitting through the movie. With King, Adrienne Barbeau, Hal Holbrook, Fritz Weaver, E.G. Marshall and Viveca Lindfors. R. **22, 41, 70, 83, 92, 111, 201, 206, 225, 237, 303, 307, 401, 403, 412, 420, 428, 439, 512, 519, 526, 541, 558, 567, 600, 606, 628, 632, 640, 655, 667, 709, 714, 717, 727, 732, 745, 775, 792, 793, 806, 811, 851, 878**

★**DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. **55, 705, 795, 852**

★**E.T. THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. **21, 36, 72, 206, 212, 307, 403, 413, 420, 512, 528, 533, 536, 567, 571, 601, 625, 640, 662, 709, 732, 744, 773, 783, 807, 846, 857, 876**

EATING RAOUL—(1hr. 27m., '82) Writer-director Paul Bartel has domesticated the forbidden and tamed the untamable—he's made a pleasant, rather mild little comedy about murder, perversion and cannibalism. Bartel plays Paul Bland, and the talented Mary Woronov plays Paul's wife Mary. Short of cash, the Blands lure L.A.'s wealthy swingers and perverts into their apartment with the promise of exotic pleasures and then bump them off with the swing of a frying pan. *Eating Raoul* is a spoof of the American ideal of capitalistic entrepreneurship and an outlandish native version of such ironically genteel English murder comedies as *Kind Hearts and Coronets.* The wild card in the movie is fleshy, handsome Robert Beltran, who plays Raoul, the all-purpose Chicano hustler who joins the Blands in their scheme. He makes a play for Mary, but when he's shunted aside, your responses go cold. Who cares about the placidly celibate Blands? At least Raoul has some juice in him. The movie seems to be saying that sexual desire makes you so disgusting that you might as well be murdered. R. **14, 73**

FIRST BLOOD—(1hr. 34m., '82) A Green Beret specialist (Sylvester Stallone), who has been kidnapped and tortured by the Vietcong, wanders into a misty, mountain town in the American Northwest years later and is immediately taken for a hippie drifter by the local sheriff (Brian Dennehy). Too proud to tell anyone of his past, he flies into a rage, swatting cops out of the way like an orangutan. And so a war begins. Stallone, who, in any case, can barely deliver a line, plays this silent character with his smoldering, heavy-lidded stare. He moves well, holding your interest with his physical exploits. Like so many American movies, *First Blood* is both exciting and stupid. Dir. Ted Kotcheff. R. **37, 80, 109, 111, 205, 234, 304, 408, 412, 426, 439, 531, 541, 545, 554, 557, 567, 606, 617, 651, 664, 707, 712, 717, 732, 777, 780, 785, 789, 790, 807, 811, 819, 841, 862, 878**

FITZCARRALDO—(2hrs. 37m., '82) In German, Eng. subtitles. Alas! The books, documentaries, lawsuits, and illnesses generated by Werner Herzog's project are a lot more interesting than the movie itself. Herzog's hero, Fitzcarraldo, a cracked colonial entrepreneur, has a mad dream: He wants to build an opera house at Iquitos, a shabby city on the Amazon in Peru, and bring his hero, Enrico Caruso, to sing there. His blond hair standing straight up, his huge choppers fixed in a proud sneer, Klaus Kinski, as Fitzcarraldo, is overbearing and ludicrous and completely distant, more a crank than a heroic madman. Hoping to finance his scheme through a quick killing in the rubber trade, Herzog takes a steamship up one of the tributaries of the Amazon. At the climax, Fitzcarraldo has an Indian tribe haul the huge steamer over a mountain in order to relaunch it in another river. Herzog photographs the ship lying on the mountain from about eight different angles, and yet, despite all his coaxing, the image doesn't yield up much besides its irreducible oddity. It's so monstrous, so static, that it becomes a joke—Herzog's monument to his own foolish will. With Claudia Cardinale. PG. **56**

FIVE DAYS ONE SUMMER—(1hr. 48m., '82) The latest film by the distinguished Fred Zinnemann is a depressingly becalmed triangle drama, with Sean Connery as a married older man, Betsy Brantley as his young mistress, and Lambert Wilson as the Swiss mountain climber who falls in love with Brantley and tries to take her away from Connery. Alas, the characters are all washouts, more priggish or stolid than impassioned, and the whole production feels sluggish. Standard beautiful mountain-climbing footage by Giuseppe Rotunno. Screenplay by Michael Austin, from a Kay Boyle story. PG. **62**

FORCED VENGEANCE—(1hr. 31m., '82) A casino security chief in Hong Kong is forced to fend off an evil and powerful organization. With Chuck Norris and Mary Louise Weller. Dir. James Fargo. R. **30, 83, 97, 99, 103, 105, 109, 201, 206, 210, 212, 233, 234, 237, 305, 401, 406, 410, 412, 417, 426, 447, 448, 512, 546, 552, 554, 567, 570, 600, 603, 634, 635, 649, 655, 658, 715, 716, 717, 730, 745, 756, 777, 790, 801, 807, 822, 857, 867, 873, 878**

48 HRS.—(1hr. 37m., '82) Reviewed in this issue. R. **21, 35, 38, 60, 531, 567, 775, 784, 790, 878**

FRANCES—(2hrs. 19m., '82) Reviewed in this issue. A one-week only limited release for Academy Award qualification. R. **62**

★**GANDHI**—(3hrs. 20m., '82) Richard Attenborough's old-fashioned, epic biography is about as square as a movie can be, but there's strength and heart in his approach. Despite some dead, pious moments, this spectacular film is a triumph—a surprisingly serious, emotionally vibrant examination of the way Gandhi's ideals actually worked in South Africa and India. Attenborough and screenwriter John Briley emphasize the shrewd and worldly side of the great man—the master politician and shaker of empires, the brilliant psychologist of mass movements who understood the use of the press. The movie covers 55 years—Gandhi's days as a British-trained barrister in South Africa, the long struggle against the British, the growing Muslim-Hindu rivalry. As Gandhi, the stage actor Ben Kingsley is extraordinary—physically powerful, radiant, hard-headed and lively. The British actors (John Gielgud, Edward Fox, Michael Hordern, etc.) playing the various viceroys, generals, and subalterns do splendidly, the Americans (Martin Sheen as a reporter, Candice Bergen as photographer Margaret Bourke-White) less well. Gandhi lived long enough to see both the triumph and the defeat of his ideals; the movie convinces you that he was a genuinely great man and that his ideals are worth reviving. PG. **45**

★**GREGORY'S GIRL**—(1hr. 31m., '82) A charmingly innocent comedy about teenagers in a "new town" outside Glasgow, Scotland. Gregory (Gordon John Sinclair), a boy who has grown six inches in the last year and doesn't know what to do with his long legs, falls in love with a blonde girl (Dee Hepburn) at his school. She is so athletic that she gets on the boys' soccer team, which no one seems to mind much. Gregory pursues her gamely, repairing to his ten-year-old sister for advice. Writer-director Bill Forsyth has either created a fantasy world or discovered a corner of the globe where children grow up normally; the movie is sweet, benign, often very funny. With Clare Grogan. PG. **16, 789, 874**

HEARTACHES—(1hr. 38m., '82) Two women, strangers, one pregnant not by her husband, meet and become friends that share special experiences. With Margot Kidder, Annie Potts and Robert Carradine. Dir. Donald Shebib. R. **46**

HEIDI'S SONG—(1hr. 34m., '82) An animated feature based on Johanna Spyri's popular character, Heidi, the orphan girl who goes to live with her grandfather in the Swiss Alps. With the voices of Lorne Greene, Margery Gray, Sammy Davis Jr. and Fritz Feld. Dir. Robert Taylor. G. 35, 44, 212, 447, 535, 552, 567, 613, 634, 635, 649, 711, 854

IT CAME FROM HOLLYWOOD—(1hr. 19m., '82) A compilation of curiosities from B-movies and bizarre genres of the past. With Dan Aykroyd, John Candy, Cheech & Chong and Gilda Radner. Dir. Malcolm Leo and Andrew Solt. PG. 38, 58, 104, 448, 535, 570, 603, 622, 710, 735, 754, 800, 873

JEKYLL & HYDE... TOGETHER AGAIN—(1hr. 27m., '82) A spoof of the classic tale, updated to the contemporary drug scene, about a young doctor's experiments gone awry. With Mark Blankfield, Bess Armstrong and Krista Errickson. Dir. Jerry Belson. R. 33, 58, 82, 104, 202, 237, 300, 402, 408, 531, 535, 552, 567, 570, 603, 632, 635, 663, 712, 721, 722, 732, 735, 754, 774, 782, 800, 807, 810, 841, 866, 873

LA FEMME ENFANT—(1hr. 40m., '82) In French, Eng. subtitles. Chronicling the painful disintegration of a complex love relationship between a 40-year-old caretaker and a 14-year-old girl, as she matures. With Klaus Kinski and Penelope Palmer. Dir. Raphaele Billetdoux. 86

LAST UNICORN, THE—(1hr. 24m., '82) An animated feature based on the mythological novel by Peter Beagle. With the voices of Mia Farrow, Alan Arkin, Angela Lansbury, Jeff Bridges and Robert Klein. Dir. Arthur Rankin and Jules Bass. G. 30, 70, 78, 103, 105, 201, 234, 401, 413, 420, 518, 526, 529, 533, 541, 554, 621, 629, 631, 633, 643, 702, 705, 708, 710, 714, 731, 735, 747, 773, 778, 798, 806, 857, 878

★**LE BEAU MARIAGE**—(1hr. 37m., '82) In French, Eng. subtitles. Sabine (Béatrice Romand), an art student living in Le Mans and studying in Paris, walks out on her married lover, a famous painter, and announces that she is going to get married. She doesn't know *whom* she's going to marry, only that she's had it as a single woman. When she meets Edmond (André Dussollier), a Paris lawyer, at a party, she decides he's the one, and she lays siege to him. Sabine is *exasperatingly self-approving, and our attitudes* toward her keep changing. The writer-director Eric Rohmer must mean us to find her slightly mad in her single-minded willfulness yet ultimately brave and even noble. She risks everything, and, at times, her humiliation is great. As always, Rohmer's method is analytic and gently ironic. His movies are all talk, and when you're watching them they seem slightly underdone. Afterwards you realize he's given you some of the most satisfying portraits of men and women flirting and falling in or out of love that you've ever seen. PG. 88, 537

LOLA—(1hr. 54m., '82) In German, Eng. subtitles. Rainer Werner Fassbinder's acridly entertaining gloss on *The Blue Angel* is set in Coburg, a small city in Bavaria, during the Adenauer years—the years of the economic miracle. Lola (Barbara Sukowa), a singer-prostitute, is the mistress of the corrupt building contractor Schuckert (Mario Adorf), a noisy bear of a man about 50, who takes his pleasure with the roaring enthusiasm of a German Henry VIII. Eager for respectability, Lola sets about seducing a new city commissioner, the aristocratic Von Bohm (Armin Mueller-Stahl), whose approval Schuckert needs for a new housing complex. Sukowa, a defiantly unsensual actress, stands on the club stage in her skimpy outfits, rasping out her numbers in hip German-nightclub style—gutteral, insinuating, "angry." When Von Bohm falls into Lola's clutches, the movie gets predictably anguished and mawkish, but then Schuckert *shows up again and restores the jovially cynical tone.* One of the most approachable of Fassbinder's movies. With Matthias Fuchs as a stock figure—a defeated idealist making dolorous poetic remarks. R. 86, 849

MEPHISTO—(2hrs. 15m., '82) In German, Eng. subtitles. A whirling, shrieking Klaus Maria Brandauer overacts brilliantly as the German actor, Hendrik Höfgen, *who rises from provincial celebrity in* Hamburg to become star player and manager of the Prussian State Theater, in Berlin, under the watchful eyes of the Nazis. This Hungarian production, directed by Istvan Szabo, is a study in ambition, intelligence, and moral defeat. Höfgen is always performing—in life, as well as on the stage, he acts out whatever he needs to say or feel in order to get ahead. And so he becomes hollow—the master of the secondhand opinion, the faked commonplace. Szabo jumps through Höfgen's career, his private life, his shift from aesthetic radicalism to philistinism. The superb German actor Rolf Hoppe adds to the stature of the film as a sinister Göring-type minister. Adapted from the novel by Klaus Mann (son of Thomas) which was *based on the career of the great German actor Gustaf* Grundgens. 16

★**MISSIONARY, THE**—(1hr. 29m., '82) An accomplished, old-fashioned comedy about virtue and lust, written by Michael Palin and directed by Richard Loncraine (a graduate of British television) in leisurely deadpan style. Palin plays the Reverend Fortescue, an Anglican missionary who sets up a home for prostitutes in Edwardian London. Scrounging among the upper classes for money to support his work, Fortescue meets a gallery of eccentrics who might have fallen out of the pages of *Punch,* most notably Lord and Lady Ames (Trevor Howard and Maggie Smith)—he a wealthy general of reactionary views, she a bored, libidinous beauty who sets about bedding the reluctant Reverend. Working in the formalized settings of clubs and country houses, Loncraine doesn't settle for easy laughs. The movie depends on a simple comic convention: All women are avid for sex, and any man who doesn't know that is a fool. Satirical and naughty rather than uproarious, the movie's classy surface is nuanced and soothing—a throwback to the golden age of English screen comedy three decades ago. R. 16, 24, 38, 58, 92, 99, 105, 213, 223, 402, 416, 436, 447, 500, 504, 511, 513, 521, 531, 535, 541, 549, 550, 554, 555, 559, 567, 570, 622, 625, 635, 645, 658, 664, 666, 700, 707, 711, 717, 720, 724, 782, 795, 806, 809, 818, 829, 830, 848, 858, 863, 882

MONSIGNOR—(2hrs. 2m., '82) Christopher Reeve, smiling to himself, gives a very rum performance as a holy high roller—Father John Flaherty, a fighting and fornicating priest, who rises, through charm, diplomacy, and crooked financial manipulations, to an exalted station as one of the princes of the church. The director, Frank Perry, has successfully reproduced the kind of schlock big movie made in 1957, pacing the absurd plot so slowly that you have plenty of time to admire the Vatican sets and the clerical fashions, which are a knockout. Fernando Rey and Adolfo Celi, smooth old pros, are on hand as rival cardinals, in gorgeous red silks, exchanging polite insults while gliding over marble floors, and Jason Miller shows up as a mafia don. The only sour element in the nonsense: Genevieve Bujold, as a postulant who has a desperate fling with Father John. She reads her lines seriously, which exposes her to audience ridicule, while that big goof Reeve stands there smiling to himself like a man who has just made a perfect putt. R. 11, 92, 235, 236, 450, 502, 524, 535, 542, 551, 654, 711, 724, 731

★**MOONLIGHTING**—(1hr. 37m., '82) Tense, funny, anguished comedy about four Polish workmen who come to London to refurbish the flat of a wealthy countryman. Their leader, Nowak (Jeremy Irons), an angry, nervous man who suffered a lot of failure in his life, is desperate to complete the job on time, and locks his men in, cutting them off from contact with their families. He begins as a den mother, and winds up declaring his own version of martial law. When money runs short, he becomes increasingly resourceful at cheating the local grocer. The movie can be read as an ironic comment on Polish political life or as a parable of what every film director goes through on a movie set. Jeremy Irons gives a dedicated, slightly humorless performance, but he certainly holds you to the screen. Written and directed by the Polish émigré Jerzy Skolimowski. PG. 16, 61

★**MY FAVORITE YEAR**—(1hr. 32m., '82) As the drunken, swashbuckling movie star Alan Swann, Peter O'Toole is magisterially funny—flamboyant yet controlled, egotistical yet enchantingly attentive to his fellow actors. The time is 1954, and matinée idol Swann has agreed to do a guest shot on the hit TV show *Comedy Cavalcade,* which stars the great Stan "King" Kaiser (i.e., Sid Caesar). Swann is a lush and a scoundrel, a spendthrift of his own talent. His looks are even going. Yet the magnificence is still there, and O'Toole gives him an immense courtly charm. As young Benjy Stone, the hotshot comedy writer assigned to keep Swann sober, theater actor Mark Linn-Baker delivers his lines decisively, but he's a glib, busy fellow with frantic hands and a fretful walk. Directing for the first time, Richard Benjamin shows us how the rivalries and hysteria—the tantrums, flip-outs, accidents—were not merely the by-products of live TV but part of what made it possible. As King, Joseph Bologna has Sid Caesar's heft, his bullying force. He plays him as a paranoid young brawler, heroic in his pursuit of laughs. With Bill Macy and Jessica Harper. Written by Dennis Palumbo and Norman Steinberg. PG. 24, 60, 85, 104, 211, 225, 413, 418, 423, 450, 533, 536, 561, 621, 625, 626, 663, 701, 702, 707, 709, 710, 745, 746, 779, 784, 791, 803, 819, 828, 867, 879, 886

NATIONAL LAMPOON'S CLASS REUNION—(1hr. 25m., '82) The ten-year reunion of Lizzie Borden High School's class of '72 provides the setting for this comedy. With Gerrit Graham, Fred McCarren, Miriam Flynn and Stephen Furst. Dir. Michael Miller. R. 32, 503, 516, 542, 547, 549, 555, 574, 638, 645, 666, 703, 800, 809, 842, 874, 884

OFFICER AND A GENTLEMAN, AN—(2hrs. 6m., '82) Shrewd, entertaining updating of a genre that flourished forty years ago, the armed-service romance. Richard Gere stars in the Tyrone Power role —the selfish loner who is chastened and humbled in the navy's basic training and becomes a caring human being; the charming David Keith is his buddy, an honorable Southerner from a military family; and Debra Winger and Lisa Blount are the "Puget debs" —working-class Catholic girls who cross the Puget Sound in search of husbands among the future officers. Douglas Day Stewart has given the movie both the narrative strength of old Hollywood films and also their reassuring moral universe. Taylor Hackford's direction is conventional but self-assured and proficient; the movie has undeniable electricity, even though its sexual morality feels musty. Featuring Louis Gossett Jr. as the tough drill sergeant—a classic performance in a very clichéd tradition. R. 23, 31, 60, 62, 205, 223, 231, 303, 419, 423, 426, 517, 519, 529, 531, 540, 567, 603, 625, 628, 651, 664, 707, 714, 719, 751, 775, 782, 793, 796, 807, 830, 862, 878, 883

Q—(1hr. 33m., '82) Quetzalcoatl, a giant, flying Aztec serpent, nests above New York and preys on its inhabitants. With Michael Moriarty, Candy Clark, David Carradine and Richard Roundtree. Dir. Larry Cohen. R. 235, 502, 524, 551, 654

SIBERIADE—(3hrs., '82) In Russian, Eng. subtitles. A historical epic tracing the period from before the Revolution to the early 1960s, told through the lives of two Siberian familes. With Nikita Mikhalkov and Ludmilla Gurchenko. Dir. Andre Konchalovsky. 90

SMITHEREENS—(1hr. 30., '82) A teenage girl struggles to survive on the fringes of the Manhattan New Wave rock world. With Susan Berman, Brad Rinn and Richard Hell. Dir. Susan Seidelman. 6

SOPHIE'S CHOICE—(est.: 2hrs. 37m., '82) After WWII, a young writer falls in love with a beautiful woman, a mysterious, Catholic Auschwitz survivor, who is, in turn, hopelessly in love with another man, an unpredictable Jewish intellectual. Based on the William Styron novel. With Meryl Streep, Kevin Kline and Peter MacNicol. Dir. Alan J. Pakula. R. 61, 62

STARSTRUCK—(1hr. 35m., '82) Jackie (Jo Kennedy), a lively punkette with a mop of wild red hair, careers all over modern Sydney, trying to make it as a rock singer any way she can. At the same time, her fourteen-year-old entrepreneur-manager, Angus (Ross O'Donovan), who is also her cousin, wheels and deals while dressed in his school uniform of knee pants and rumpled socks. The two determined, resourceful kids, who want to put on a show and raise money to save the family pub, might be Mickey Rooney and Judy Garland in Day-Glo hair. Directed by Gillian Armstrong, *Starstruck* is sweet, innocent, silly, jumpy, and fun. If you go not expecting much, you'll have a very pleasant time. 48

STILL OF THE NIGHT—(1hr. 31m., '82) Robert Benton's *hommage* to Hitchcock is depressingly academic—a pastiche of moods and scenes from Hitchcock thrillers with little life of its own. Roy Scheider, in a dull, dull performance, is the New York psychiatrist who falls in love with the mistress (Meryl Streep) of a murdered patient. Did she commit the murder? And will she marry the psychiatrist? He follows her around, hangs out at her office, but since they're not actually together very much the movie doesn't build the romantic suspense of Hitchcock's films with similar plots (*Suspicion, Vertigo,* etc.). Benton reworks a number of famous Hitchcock scenes, including the auction-house bit from *North by Northwest,* but his versions are less entertaining than the originals. The whole movie feels like an exercise—Benton could be a music student composing a fugue in the style of Bach. He'll get high grades, but of what use are grades? Inappropriately austere cinematography by Nestor Almendros. PG. 74

TEX—(1hr. 43m., '82) Matt Dillon is Tex, the younger of two parentless boys growing up on the Oklahoma plains. A prankster and screw-up at school, Tex is the classic good-bad boy of American family literature: He loves horses, he's uncertain with girls, he's instinctively brave and generous. Dillon is still raw enough to play him without visible calculation. Jim Metzler gives an expert performance as his older brother, Mason, who has grown edgy and harsh from having to pay the bills and take care of Tex. Adapted from one of the popular young-adult novels by S.E. Hinton, *Tex* has a basic decency about it that is very touching. The movie's greatest virtue is its insight into the way money shapes values and behavior, even in rural Oklahoma, where everyone has plenty of room to move around. Written by Charlie Haas and Tim Hunter. Dir. Hunter. PG. 14, 42, 212, 213, 403, 447, 511, 533, 550, 635, 640, 653, 702, 746, 774, 800, 848, 884, 888

THAT CHAMPIONSHIP SEASON—(1hr. 48m., '82) An adaptation of Jason Miller's Pulitzer Prize— and Tony Award—winning play about the twenty-five year reunion of a high school basketball team. With Robert Mitchum, Bruce Dern, Stacy Keach, Martin Sheen and Paul Sorvino. Dir. Miller. R. 72

THING (1982), THE—(1hr. 48m.) John Carpenter's monster movie is more disgusting than frightening, and most of it is just boring. Unlike the 1951 *Thing*, an entertaining B movie, Carpenter and screenwriter Bill Lancaster exploit the original premise of John W. Campbell Jr.'s 1938 science-fiction story, "Who Goes There?": The monster enters the body of a living creature, takes over its cells, bursts through the body and finally *becomes* the creature. Intending to create total paranoia, Carpenter makes the monster as hideous as possible, and releases a torrent of blood and viscera. But the filmmakers never dramatize the feelings of their indistinguishable characters, and the threat is entirely external. Set in drab rooms and hallways, and shot without a distinctive visual rhythm, *The Thing* is about as impersonal as a movie can be. With Kurt Russell. R. **97, 109, 201, 206, 210, 307, 401, 403, 413, 420, 428, 439, 512, 526, 533, 541, 550, 554, 635, 666, 702, 709, 721, 731, 747, 822, 846, 857**

★ **TIME STANDS STILL**—(1hr. 39m., '82) In Hungarian, Eng. subtitles. A volatile and funny movie, directed by the young Hungarian Péter Gothár, about the generation of Hungarian youth following the 1956 revolution. Teenage affairs, drunken parties, school troubles—the normal uproar of adolescence—gets filtered through the lens of political memory. None of these activities is quite free of political meaning. Caught between paranoid, warring adults, the kids are pulled this way and that, and they're hit at the same time by a thunderbolt from the capitalist West—Elvis, the Beatles, the whole rock revolution of the fifties and sixties. In a Communist state that introduces power into every relationship, rock becomes a source of "pure" romantic and rebellious feelings. The whole movie is fiercely poetic: Gothár and his superlative cinematographer, Lajos Koltai, use the camera as a way of giving pleasure through conscious virtuosity, just like the young Orson Welles and Gregg Toland. Working in strikingly unrealistic colors, they've produced a subdued expressionist look of haunting power. With István Znamenák, Aniko Iván and Sándor Soth. **90**

TOY, THE—(1hr. 32m., '82) A ruthless Southern millionaire buys his bratty young son an unusual toy: a grown man. With Richard Pryor, Jackie Gleason, Teresa Ganzel, Wilfrid Hyde-White, Ned Beatty and Scott Schwartz. Dir. Richard Donner. PG. **24, 33, 80, 105, 114, 212, 234, 237, 300, 410, 411, 426, 437, 533, 541, 545, 559, 625, 632, 658, 716, 719, 727, 777, 779, 785, 790, 801, 810, 854, 873, 878**

VERDICT, THE—(2hrs. 8m., '82) A cynical lawyer, victimized by corruption, decides to try a malpractice case in spite of incredible odds against his success. With Paul Newman, Charlotte Rampling, Jack Warden, James Mason and Milo O'Shea. Dir. Sidney Lumet. R. **24, 32, 54**

VERONIKA VOSS—(1hr. 45m., '82) In German, Eng. subtitles. One of the final works of Rainer Werner Fassbinder, who died, at the age of 36, last spring. Veronika Voss (Rosel Zech) is a washed-up film star, a former favorite of Goebbels's, who has become, by 1955, a pathetic morphine addict dependent on the favors of a vicious lady doctor. A rather stolid sportswriter makes an ineffective attempt to save her, but this is the world of Fassbinder, where fate, doom, and depression hang over life like a black cloud. The movie is heavy-spirited and bizarre, fanciful but solemn. In a word, it's dreadful, but it's pure Fassbinder, and that may be enough for some people. Grim and repellent as it is, this sour comment on *Sunset Boulevard* has a malign fascination, and the black-and-white cinematography is dazzling. R. **88**

VICTOR/VICTORIA—(2hrs. 13m., '82) Genial low-intensity farce about sex roles and transvestitism, written and directed by Blake Edwards. Julie Andrews is Victoria, an out-of-work coloratura in the Paris of 1934, who is taken in by Robert Preston's Toddy, a gay-cabaret performer and man-about-town. He has the bright idea of clipping her hair and pushing her out on the stage of a gay club as "Victor," female impersonator. All the young men go wild, convinced that she's a man. James Garner plays a visiting Chicago gangster disturbingly attracted to "Victor," and amusing complications ensue. The movie might have been a smash with some good period songs (by Porter or Coward) or a score approximating the *sound* of the period (like the one Kander and Ebb wrote for *Cabaret*). But Edwards hired his old crony Henry Mancini, who turns in his usual Hollywood/Vegas pop numbers. And Julie Andrews, singing in her unmistakably ladylike tones, doesn't seem like a man for an instant. Still, it's an affectionate, tolerant, very pleasant movie. With Alex Karras. PG. **93, 413, 416, 437, 513, 625, 643, 710, 829, 840, 862, 883**

WINTER OF OUR DREAMS—(1hr. 29m., '82) A prostitute hopes to find a new life with a married man. With Judy Davis and Bryan Brown. Dir. John Duigan. **57**

★ **YOL**—(1hr. 51m., '82) In Turkish, Eng. subtitles. This prize-winning Turkish movie is stiff and distant, and at times the staging and acting are rudimentary, but it's great nonetheless—with passages of overwhelming power that will stay with you for years. Five men, prisoners in a low-security prison, are given a week's leave to visit their families. Outside, they discover that Turkey, under martial law, is one big prison, a morass of paranoia and fear. Blindly, the men act out the cruel logic of a Moslem fundamentalist society—they are as much victims as the women they brutalize. The most memorable sequence: A man marches his wife, who has become a prostitute, through the snow as a way of testing God's judgment of her. He realizes that he wants her just as she is overwhelmed by the cold. Yilmaz Güney supervised the film from prison, issuing instructions to his associates; he then escaped, in October 1981, and completed the film himself while in hiding. PG. **6, 76, 93, 559, 875**

Revivals

ALL ABOUT EVE—(2hrs. 13m., '50) Bette Davis has said that if she's remembered for only one movie she hopes it will be this one. It's a superb drama, witty and satiric, of the Broadway theater and its people. Joseph Mankiewicz won Oscars both for writing and directing it; George Sanders won one as best supporting actor. **96**

AMERICAN GIGOLO—(2hrs., '80) A Beverly Hills hustler (Richard Gere) has the style of a European kept man, yet he's also rentable, at very high rates, for a single night's work. Writer-director Paul Schrader had an amusing idea but ruined it by turning it into a glum existential drama. The gleaming surfaces of the Rodeo Drive-Malibu world are stunning. With Lauren Hutton and Hector Elizondo. **13**

CALIFORNIA SPLIT—(1hr. 51m., '74) One of Robert Altman's most entertaining films. George Segal and Elliott Gould are two addicted gamblers, betting on everything, who finally break away from their lives in Los Angeles and head for Reno. The desperation, the exhiliration, the comedy and squalor of gambling as a way of life have never been captured so well. **4**

CHINA SYNDROME, THE—(2hrs. 2m., '79) A sensationally effective melodrama about an accident at a nuclear power plant and the efforts of a TV news reporter (Jane Fonda) and her cameraman (Michael Douglas) to prevent a corporate coverup. James Bridges directs with great assurance and Jack Lemmon displays his usual sense of physical and emotional detail. **11**

CHINATOWN—(2hrs. 1m., '74) A superbly crafted, Oscar-winning detective story in the style of forties Hollywood. Director Roman Polanski has expanded what is essentially a genre film to include everything from political corruption to incest while maintaining convincing period atmosphere. Jack Nicholson plays a salacious divorce detective who gets drawn into a bizarre murder case by the seductive Faye Dunaway. Polanski appears briefly as a mean little hood who slits the end of Nicholson's nose with a stiletto. **10**

CONFORMIST, THE—(1hr. 55m., '71) In Italian, Eng. subtitles. In Bernardo Bertolucci's greatest movie, Jean-Louis Trintignant plays the repressed homosexual whose greatest desire is to appear "normal," and who joins the Italian Fascists in the thirties. But the movie isn't psychological drama—it's a sweeping, lush, almost voluptuous evocation of an entire era. With Dominique Sanda and Stefania Sandrelli. From a novel by Alberto Moravia. **10**

DELIVERANCE—(1hr. 49m., '72) A brutal adventure story not very cogently told, though some of the action sequences, as photographed by Vilmos Zsigmond, are extraordinary. In the two principle roles, Jon Voight disappoints because he is miscast, and Burt Reynolds because he is cast. Dir. John Boorman. **39**

EMPIRE STRIKES BACK, THE—(1hr. 58m., '80) Grandiose, exciting, imperial in scale, a bit ponderous, and even more spectacular than *Star Wars*, but some of the engaging camp silliness is gone. Once again the Empire, led by Darth Vader, attempts to annihilate the Rebels, Princess Leia (Carrie Fisher), Han Solo (Harrison Ford), Luke Skywalker (Mark Hamill), and Luke's new froglike guru—Yoda, who looks like a squashed Theodore H. White. Adults may be depressed by the absence of real characters and the leaden dialogue, but the dazzling variety of the settings saves the movie. Dir. Irvin Kershner; produced by George Lucas, the Wagner of pop. **24, 41, 54, 92, 109, 202, 203, 234, 306, 411, 417, 424, 428, 518, 528, 536, 541, 558, 567, 602, 617, 627, 629, 632, 640, 663, 667, 709, 716, 719, 727, 730, 752, 758, 774, 791, 795, 803, 807, 830, 854, 862, 879**

FANTASIA—(2hrs., '40) An ample serving of great music masterpieces, joyously and lovingly (if misguidedly) trashed. Works of Beethoven, Tchaikovsky, Dukas, Stravinsky, Schubert and Mussorgsky, rearranged and accompanied by imaginative Walt Disney animations. **308, 418, 562, 566, 637, 795, 827, 846, 878**

FAT CITY—(1hr. 40m., '72) Jeff Bridges as a young fighter, Stacy Keach as an older one, Susan Tyrell as a boozing lady who hangs around in John Huston's absorbing boxing movie set in Stockton, California. Plenty of squalid, satisfying, fight-game atmosphere. **4**

FRENCH CONNECTION, THE—(1hr. 44m., '71) The story, based on fact, of a major dope deal and the NYPD detectives who undid it is a fast, fascinating, gripping, and gritty account of police work. With Gene Hackman. Dir. William Friedkin. **39**

HEAVEN CAN WAIT—(1hr. 41m., '78) Warren Beatty, as a star quarterback, is plucked to paradise prematurely and then permitted to return to earth in the body of another. Beatty's version of *Here Comes Mr. Jordan* tries more for comedy than poignancy, and with Elaine May and Buck Henry sharing credits, the film ought to have been at least 50 percent funnier. **97**

INVASION OF THE BODY SNATCHERS (1956)—(1hr. 20m.) The original. Outer-space plant life tries to take over the world. It's a camp classic, and plenty scary. With Kevin McCarthy, Dana Wynter and Larry Gates. Dir. Don Siegel. **96**

JULES AND JIM—(1hr. 45m., '62) In French, Eng. titles. One of François Truffaut's remarkable early films, on which his reputation still rests. Based on a minor novel about a love triangle, it does get a bit convoluted, but it is full of every kind of exuberance and coruscation. Jeanne Moreau's performance is one of her (or anybody's) greatest, and Oskar Werner is no slouch either at portraying a lovable slouch. **95**

LAURA—(1hr. 28m., '44) Otto Preminger's funny, nasty mystery about a cop (Dana Andrews) who falls in love with the portrait of a murdered woman (Gene Tierney). Clifton Webb plays a silky newspaper columnist, Vincent Price an infantile kept man, and Judith Anderson an older woman with money. **10**

MARQUISE OF O, THE—(1hr. 42m., '76) In French, Eng. subtitles. Eric Rohmer's film version of Heinrich von Kleist's 1808 novella is as intelligent and successful as such an undertaking can get. The liberties the director has taken are minimal, and generally inventive as well as dramatically justifiable. With Edith Clever and Bruno Ganz. **4**

MURDER AHOY—(1hr. 33m., '64) The plot is flimsy, but Dame Margaret Rutherford, as Agatha Christie's Miss Marple, is a joy to watch. Lionel Jeffries stands out among the supporting actors. Dir. George Pollack. **10**

MURDER AT THE GALLOP—(1hr. 24m., '63) A lively, amusing Agatha Christie mystery, with Miss Marple delightfully played by Dame Margaret Rutherford. Based on *After the Funeral*. Dir. George Pollack. **10**

NOSFERATU, THE VAMPIRE (1979)—(1hr. 53m.) In German, Eng. subtitles. Less a horror film than an extraordinarily beautiful poem of death. Dracula (Klaus Kinski), who cannot die, brings death everywhere. Not just people but the towns and landscapes are drained of life by the time he's through. Dir. Werner Herzog. **4**

ON THE WATERFRONT—(1hr. 48m., '54) Classic performances by Marlon Brando as a washed-up fighter and Rod Steiger as his brother, a crooked union lawyer, in Budd Schulberg's drama of corruption on the Jersey docks. With Lee J. Cobb and Eva Marie Saint, music by Leonard Bernstein. Dir. Elia Kazan. **96**

TIME BANDITS—(1hr. 56m., '81) A large-scale fantasy spectacle resembling *The Wizard of Oz*, but dramatically and emotionally a failure. A group of antic dwarfs, helpers of the Supreme Being (Ralph Richardson), lead a little boy through time and space, visiting Napoleon (Ian Holm), Agamemnon (Sean Connery) and Robin Hood (John Cleese). Much of the imagery is extraordinarily imaginative, but the separate episodes, which are sometimes amusing, are held together with library paste, and the picture never builds to anything. Dir. Terry Gilliam **72, 80, 436, 511, 567, 574, 640, 653, 658, 706, 748, 779, 791, 806, 822, 858, 882**

TWENTIETH CENTURY—(1hr. 31m., '34) The first and still the best screen version of the Hecht-MacArthur screwball comedy about two egotistical stars trapped on the same train ride. With John Barrymore and Carole Lombard. Dir. Howard Hawks. **95**

WISE BLOOD—(1hr. 48m., '80) A harsh and funny yet immensely compassionate adaptation of Flannery O'Connor's first novel, a Southern gothic tale of Jesus-haunted fanatics, dimwits, and con artists: The unlikely hero (Brad Dourif), with burning eye and a head thrust forward like a crane's, wants to set up a renegade Church Without Jesus. Dir. John Huston. **4**

THEATER

KEY TO ABBREVIATIONS

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Broadway

Previews and Openings

Monday, December 6

84 CHARING CROSS ROAD—Ellen Burstyn stars in a play adapted and directed by James Roose-Evans based on Helene Hanff's autobiographical novel about an American author and a British clerk who works at an antiquarian bookstore in London. Joseph Maher co-stars. Previews now prior to a 12/7 opening. Previews: Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $17.50-$25; Fri. & Sat. at 8, $20-$27.50; Wed. at 2, $15.50-$22.50. *After opening*: Tues. & Thurs. at 8, Sat. at 2, Sun. at 3, $20-$27.50; Fri. & Sat. at 8, $22.50-$30; Wed. at 2. $18-$25. **Nederlander,** 208 W. 41st (921-8000). 2 hrs. Major credit cards.

A LITTLE FAMILY BUSINESS—Angela Lansbury stars in a comedy by Jay Presson Allen, adapted from a French play by Pierre Barillet and Jean-Pierre Gredy, about a woman who takes over the family business from her despotic husband; directed by Martin Charnin. John McMartin plays the husband. Previews now prior to a 12/15 opening. Mon.-Thurs. at 8, Sat. at 2, $18.50-$28.50; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $18-$25. **Martin Beck,** 302 W. 45th (246-6363). 2hrs., 10 min. All major credit cards.

STEAMING—Nell Dunn's play, set in an East London public steam bath, calling for a cast of six women and *one man, and a swimming pool on stage; directed* by Roger Smith. With Pauline Flanagan, Judith Ivey, Lisa Jane Persky, Polly Rowles, Linda Thorsen, Margaret Whitton, and John Messenger. Previews now prior to a 12/12 opening. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $15-$25. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 10 min. All major credit cards.

MONDAY AFTER THE MIRACLE—Jane Alexander, Karen Allen, and William Converse-Roberts star in William Gibson's play which takes place twenty years after *The Miracle Worker* and emphasizes Anne Sullivan's marriage which incorporates Helen Keller into her household; directed by Arthur Penn. Previews start 12/6 prior to *a* 12/14 *opening*. Mon.-Thurs. at 8, Sat. at 2, $20-$28.50; Fri. & Sat. at 8, $22-$30; Wed. at 2, $17-$25. **Eugene O'Neill,** 230 W. 49th (246-0220). 2 hrs., 30 min. All major credit cards.

Tuesday, December 7

HERMAN VAN VEEN: ALL OF HIM—A one-man musical theater experience show, with English adaptation and lyrics by Christopher Adler. Show features music, stories, lights, special effects, mime, and clowning (in English—Herman's Dutch.) Previews on 12/7, then opens 12/8 (ends 12/19). Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$27.50; Fri. & Sat. at 8, $22-$30. **Ambassador,** 219 W. 49th (541-6490). 2 hrs. All major credit cards.

MERLIN—*Doug Henning stars in a new musical with* book by Richard Levinson and William Link, music by Elmer Bernstein, lyrics by Don Black. Chita Rivera stars as the Queen. Directed by Frank Dunlop. Previews start 12/7 prior to a 1/9 opening. Previews: Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $22.50-$35; Wed. at 2, $22.50-$30. After opening: Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30.-$40; Wed. at 2, $25-$35. **Mark Hellinger,** 51st & Bdway (757-7064). 2 hrs., 10 min. All major credit cards.

Wednesday, December 8

ALICE IN WONDERLAND—The Eva Le Gallienne production based on the 1932 repertory version of Lewis Carroll's classic. Settings are based on the Tenniel drawings. Kate Burton plays Alice and Le Gallienne the White Queen; directed by Le Gallienne and John Strasberg. Previews start 12/8 prior to a 12/23 opening. Tues.-Thurs. at 8, $25.-$35; Fri. & Sat. at 8, $30-$40; Wed. at 2, Sat. at 2, Sun. at 3, $20-$30. **Virginia Theater,** 245 W. 42nd St. (246-6270). 2 hrs., 10 min. All major credit cards.

Tuesday, December 14

ALMOST AN EAGLE—James Whitmore stars in Michael Kimberley's play about scouting, with the action taking place in Table Rock, Iowa, featuring Jeffrey Marcus, Scott Simon, John Navin, and Mark Bendo as members of Boy Scout Troop 146; directed by Jacques Levy. Previews start 12/14 prior to a 12/16 opening. Fri. & Sat. at 8, $22-$30; Wed. & Sat. at 2, Sun. at 3, $22-$27.50. **Longacre,** 220 W. 48th St. (974-9462). 2 hrs., 15 min. All major credit cards.

WHODUNNIT—Jack Weston, Hermione Baddeley, Barbara Baxley, *Robert Coote, Fred Gwynne in* Anthony *(Sleuth)* Shaffer's murder mystery, set in the 30s, and involving a country house, a crooked lawyer, a retired naval officer, a she-dragon, a flapper, her fiance, and an archeologist, and a butler; directed by Michael Kahn. Previews start 12/14 prior to a 12/19 opening. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$27.50; Wed. at 2, $16.50 to $25; Fri. & Sat. at 8, $22.50-$30. Preview prices are $1 less across the board. **Biltmore,** 261 W. 47th St. (582-5340). 2 hrs. All major credit cards.

CAST CHANGES

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Amanda Plummer, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Sat. at 8, $24-$30; Wed. at 2, $20-$26; Sat. at 2, $22.50-$28.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

AMADEUS—David Dukes, John Pankow, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, *costumes and lighting couldn't be more apt and* inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$37.50; Fri. & Sat. at 8, $26.50-$40; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 35 min. Major credit cards. ● ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — *only a churl could cavil even if Thomas* Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Alyson Kirk is the newest Annie, June Havoc is the newest Miss Hannigan, Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed. & Thurs. at 8, Sun. at 6:45, Sat. & Sun. at 2, $20-$30; Fri. at 8, Sat. at 6:45, $21-$30; Wed. at 2, $16-$30; thru 1/2/83. **Uris,** 51st St. W. of Bdway (586-6510). Credit cards. ● ●

CATS—The London musical has arrived, with a cast of 23 American "cats". Based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, $27.50-$45; Sat. at 2, $25-40; Wed. at 2, $25-$35. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs., 35 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood *and Nicholas Dante have fashioned a shiny romance,* and it bounces agreeably off Marvin Hamlisch's paper-thin score. Sat. at 2, Sun. at 3, Tues.-Thurs. at 8, $30-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $25-$35. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. Major credit cards. ● ●

CRIMES OF THE HEART—Beth Henley's delicious 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With J. Smith-Cameron, Caryn West, Tim Choate, and Kathy Danzer; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $20-$30; Wed. at 2, $16-$25. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 45 min. ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Thurs. at 8, Sat. at 2, $27.50-$42.50; Fri. & Sat. at 8, $30-$45; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. All major credit cards.

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Tues.-Thurs. at 8, $20-$37.50; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14.50-$30; Sat. at 2, Sun. at 3, $20-$35. **Broadway,** Broadway at 53rd (239-6200). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $25-$42.50; Fri. & Sat. at 8, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730).2hrs.,15 *mins. Major credit cards.*● ●

FOXFIRE—Hume Cronyn, Jessica Tandy, and Keith Carradine in a new play by Susan Cooper and Mr. Cronyn based on the Doubleday Foxfire books about an Appalachian mountain couple and their son, a country music star who comes home to think out his problems; directed by David Trainer; original music by Jonathan Holtzman; with Katherine Cortez, Trey Wilson, and James Greene. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Ethel Barrymore,** 243 W. 47th (246-0390). 2 hrs., 10 min. All major credit cards.

GOOD—Alan Howard stars in the Royal Shakespeare Company's production of a play with music by the late C. P. Taylor about a college professor who is forced to deal with the Nazi movement in Germany in the 30s; directed by Howard Davies. With Meg Wynn-Owen, David Howey, Felicity Dean, Pip Miller, Kate Spiro, Marjorie Yates, Gary Waldhorn, Tim Walker, and Nicholas Woodeson. Mon.-Fri. at 8, Sat. at 2 & 8, $27.50-$35; Wed. at 2, $22.50-$30. **Booth Theater,** 222 W. 45th (239-6200). 2 hrs., 30 min. All major credit cards.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—*This exceedingly well-received* downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top (Andy Gibb in the title role) to bottom. Tues.-Sat. at 8:15; Wed. & Sat. at 2, Sun. at 3; $27.50-$38. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. All major credit cards. ●

MASTER HAROLD... and the boys—Athol Fugard's drama about a 17-year-old white South African youth's relationship with two black men employed by his family; with Lonny Price, James Earl Jones, and Danny Glover. The play is stimulating, and devastating without being depressing; the two black actors are exhilarating, and Mr. Fugard directs with the same insight and control with which he writes. Mon.-Sat. at 8, Sat. at 2, $19-$30; Wed. at 2, $16-$25. **Lyceum,** 149 W. 45th (239-6200). 2 hrs. All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a *midlife crisis, and the 21 women in his life. Very* pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Lilliane Montevecchi, Karen Akers (Maureen McGovern replaces Karen from 12/6), Taina Elg, Shelly Burch, and Anita Morris. Mon.-Thurs. at 8, $32.50-$37.50; Fri. & Sat. at 8, $35-$40; Wed. & Sat. at 2, $25-$35. **46th St. Theater,** (246-0246). 2 hrs., 45 min. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Wed. at 8, Sun. at 3, $22-$34, Fri. at 8, Sat. at 7 & 9:30, Sun. at 7, $25-$38. **Edison,** 240 W. 47th (757-7164). 2 hrs., 5 min. All major credit cards. ● ●

PRESENT LAUGHTER—George C. Scott stars in and directs a revival of Noel Coward's high comedy about an actor and the many women in his life; with Harriet Hall, Ken Jennings, Bette Henritzen, Elizabeth Hubbard, and Anne Swift. Still smooth, silky, luxurious, and thoroughly enjoyable. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $30; Sat. at 8, $35; thru 1/2/83. **Circle in the Square,** 50th St. W. of Broadway (581-0720). 2 hrs., 10 min. All major credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Ronee Blakely, Loudon Wainwright III, Deborah Monk, John Foley, Mark Hardwick, and John Schimmel. Mon.-Thurs. at 8, $24.50-$26.50; Fri. & Sat. at 8, $25.50-$27.50; Wed. & Sat. at 2, $22.50-$24.50. **Princess,** 200 W. 48th (586-3903).

THE SHOWGIRL—Mary Soreanu stars in a Yiddish musical about a cantor's daughter who wants to become a musical performer. By Samuel Steinberg and Nellie Cassman; directed by Michael Greenstein. Wed., Thurs. at 2, Wed. at 8, $11.50-$14.50; Sun. at 2 & 5:30, Sat. at 8:30; $12.50-$19.50. **Town Hall,** 123 W. 43rd (921-9442).

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With Don Correia, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50; Fri. & Sat. at 8, $24-$35; Wed. at 2, $19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards. ●

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$32.50. An amusing as well as moving trio of plays about the homosexual world. **Little Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards.

TWICE AROUND THE PARK—Anne Jackson and Eli Wallach in Murray Schisgal's new comedy, described as a romantic romp, set on the East and West sides of Central Park with Mr. Wallach playing both an unemployed actor and a taxicab owner. Ms. Jackson appears as a policewoman and a housewife. Directed by Arthur Storch. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $19.50-$30; Wed. at 2, $15-$25. **Cort,** 138 W. 48th (489-6392). 1 hr., 50 min. All major credit cards.

WOMAN OF THE YEAR—Raquel Welch stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Jamie Ross is Raquel's co-star. There is brightness, shrewdness, and measured invention throughout. Tues.-Sat. at 8, $30-$40; Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards. ●

Off Broadway

BREAKFAST WITH LES AND BESS—Lee Kalcheim's comedy about two popular talk-show hosts; directed by Barnet Kellman. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $9-$11. **Hudson Guild,** 441 W. 26th (760-9810).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men; directed by Tommy Tune, who has developed into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16.50-$20.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

THE DINING ROOM—A. R. Gurney's comedy stars Mark Arnott, Debra Mooney, Cara Duff-MacCormick, Mary Wright, Charles Kimbrough, Nicolas Hormann; directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7, $12-$14. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370).

DO LORD REMEMBER ME—Memory play by James de Jongh, with Glynn Turnman, Frances Foster, Charles Patterson, Lou Myers, and Ebony Jo-Ann; directed by Regge Life. A 1936 federal project interviewed former slaves, and these are their words and songs. It gathers momentum as it goes along, and becomes a proud testimonial to the black—and human—spirit under duress. Thru 12/19. **American Place,** 111 W. 46th (247-0393).

EDMOND—David Mamet's play, directed by Gregory Mosher, with Colin Stinton, Patti LuPone, Paul Butler, Joyce Hazard. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 7. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

EXTREMITIES—William Mastrosimone's play, starring Susan Sarandon, about rape and revenge; directed by Robert Allan Ackerman. With James Russo, Ellen Barkin, and Deborah Hedwall. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $16. Cheryl Crawford, 407 W. 43rd (581-8395).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $13-$17. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

GENIUSES—Peter Evans and Tom Ligon in Jonathan Reynolds's thoroughly funny farce set in the Philippines during the filming of an epic; directed by Gerald Gutierrez. A highly civilized satire that stays consistently in high gear with a steady flow of gags. Tues.-Fri. at 8, Sat. at 7 & 10; Sun. at 3 & 7; $16. **Fairbanks Theater,** 432 W. 42nd St. (279-4200).

GREATER TUNA—Joe Sears and Jaston Williams star in a new comedy about Texas's third smallest town, written by Williams, Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18. **Circle in the Square (downtown), 159 Bleecker St. (254-6330).**

THE HOLLY AND THE IVY—Revival of Wynyard Browne's play about the grown-up children of a minister who gather together with him at Christmas with their problems; directed by Lindsay Anderson. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $16-$20. **Susan Bloch Theater** 307 W. 26th (242-7800).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, $18-$22.50; Sat. at 7 & 10, Sun. at 3 & 7:30. $20-$25. **Orpheum,** 126 Second Ave. (239-6200).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16.95-$24.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ● ●

PENELOPE—Joy Franz in J. Radloff's play about a Broadway star and her lovers. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; thru 12/5. **Perry St. Theater,** 31 Perry St. (255-9186).

R.S.V.P.—A musical revue of contemporary life in New York by Rick Crom, with Glen Kelly, John Wyatt. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; $12-14. **Theatre East,** 211 E. 60th (838-0177).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Nancy Marchand stars in Christopher Durang's satirical comedy; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16-$18. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394). ●

SOME MEN NEED HELP—Treat Williams plays a young executive and Philip Bosco costars as a tough Italian stranger who mysteriously appears at his doorstep determined to change his life, in John Ford Noonan's play; directed by John Ferraro with acumen and resourcefulness. Tues.-Fri. at 8, Wed. at 2, Sat. at 7 & 10, Sun. at 3; $16-$20; thru 1/16/83. **47th St. Theater,** 304 W. 47th (757-5458).

TRUE WEST—Sam Shepard's play, directed by Gary Sinise, starring John Malkovich (who gives an overwhelming performance), about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-$16. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

Theater Companies

CIRCLE REP—Michael Cristofer's *Black Angel,* about the struggle of a former German officer to resolve his guilt for crimes committed during WW II; directed by Gordon Davidson; with Jonathan Bolt, Burke Pearson, and Jimmie Ray Weeks. From 12/8. **Rep,** 99 Seventh Ave. So. (924-7100).

CSC REP—*Wild Oats,* and *Faust* Part 2. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 2; $10-$11; 12/9-12. **CSC Theater,** 136 E. 13th St. (677-4210).

JEAN COCTEAU REP—Strindberg's, *Swanwhite,* thru 1/23/83. **Theatre,** 330 Bowery (677-0060).

EQUITY LIBRARY THEATER—Revival of Frank Gilroy's *Who'll Save the Plowboy?,* about a youth who visits the home of a man whose life he saved in WW II. Tues.-Sun. at 8, Sat. & Sun. at 2:30. **Theater,** 103rd & Riverside Drive (663-2028).

JEWISH REP—*Friends Too Numerous To Mention,* a comedy by Neil and Joel Cohen, set in contemporary New Jersey, about a family-controlled music theater infiltrated by the Mob, relatives, friends, and business associates of all kinds. Wed., Thurs., Sat. at 8, Sun. at 2 & 7; $7, $8; thru 1/2/83. **Midtown YM-YWHA,** 344 E. 14th St. (674-7200).

MANHATTAN PUNCH LINE—Sudie Bond, Frances Cuka, Jill Larson, and Michael Sacks in *It's Only a Play,* Terrence McNally's play about what happens on an opening night in the theater; directed by Paul Benedict. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; $8. **A. & D. Theater,** 410 E. 42nd (279-4200).

MANHATTAN THEATER CLUB—Dianne Wiest, Mia Dillon, and Lisa Banes star in Jean-Claude Van Itallie's translation of Checkhov's *The Three Sisters;* directed by Lynne Meadow. Others in the cast are Sam Waterston, Jack Gilford, Bob Balaban, Christine Ebersole, Stephen McHattie, Jeff Daniels and Gene O'Neill. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $16-$22; thru 1/9/83. **MTC,** 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids easy answers, and easy questions. Fuller's work consistently elicits intellectural interests, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $10-$15; thru 1/2/83. **Theater Four, 424 W.** 55th (246-8545).●

NUESTRO TEATRO—Lorca's *La Casa de Bernarda Alba,* directed by Luz Castanos. Fri. & Sat. at 8, Sun. at 3; $6; thru 12/12. **Theater,** 112 E. 23rd (673-9430).

PAN ASIAN REP—R. A. Shiomi's *Yellow Fever,* about the antics of private eye Sam Shikaza, a Japanese-American character, as he tries to unravel a mystery; directed by Raul Aranas. Wed.-Sat. at 7:30. Sat. & Sun. at 3; $6, $8, $12. **28th St. Plyhse,** 120 W. 28th (255-7293).

PLAYWRIGHTS HORIZONS—First play of the season is *The Rise and Fall of Daniel Rocket,* by Peter Parnell, about a boy who dreams he can *fly!* Thomas Hulce plays the title role; directed by Gerald Gutierrez. **Theater,** 416 W. 42nd (564-1235).

REPERTORIO ESPANOL—Federico Garcia Lorca's *Donna Rosita, La Soltera,* Emilio Carballido's *Te Juro Juana, Que Tengo Ganas* Jose Ignacio Cabrujas's *El Dia Que Me Quieras,* in Spanish in repertory thru December; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REP—Phyllis Craig's *Bargain for Murder, Murder One,* and *Revenge Is Sweet,* Mon.-Sat. at 8, Sun. at 3; $6; thru November. **Theater,** 301 W. 55th (997-9582).

THE TROUPE—Downstairs: Daniel Haben Clark's *Quintette,* about an Irish-American family in Chicago in the sixties. Upstairs: *Snapshot & Revelation,* by Ralph Scholl; two plays about facing life, moment to moment, in the golden years. Thurs.-Sun. Sat. at 8, Sun. at 3; $5; thru 12/19. **Troupe,** 335 W. 39th (244-9699).

WEST SIDE REP—Henrik Ibsen's *Hedda Gabler,* directed by Andres Castro. Fri.-Sun. at 8; $5; thru 2/20/83, in rep with Chekhov's *Uncle Vanya.* **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

A IS FOR APPLE—William Pardue's comedy drama, focusing on college education. Wed.-Sat. at 8; $5; thru 12/18. With Kevin Hagan, Annette Sydow, Sue Jiosa, and Fae Rubenstein. ATA Annex, 314 W. 54th (581-3044).

ANDREA'S GOT TWO BOYFRIENDS—Written and directed by David Willinger, about retarded people living in an institution. Wed.-Sun. at 7:30; $6; thru 12/19. **LaMama ETC,** 74 A E. 4th St. (475-7710).

BARROW—Marian Rosin's play about the new Bonnie and Clyde and their adventures on the road from Pawtucket to Hollywood. Thurs.-Sun. at 8; thru 12/19. **Courtyard Playhouse,** 39 Grove St. (245-8484).

BEAUX ARTS BALL—Written and directed by Robert Patrick. Thirteen artists' models are distorted by men's visions of them. Thurs.-Sun. at 8, Fri. & Sat. at

10. $4; thru 12/19. **Theater for the New City,** 162 Second Ave. (254-1197).

BOTTOM LINE—*Musical lampoon of Reaganomics* by C.R. Portz and Martin Burman. $6, $5; thru 12/26. (call theater for details.) **St. Peter's Hall,** 336 W. 20th (242-4220).

THE BUTTERFINGERS ANGEL, MARY & JOSEPH—*Herod the Nut, & the Slaughter of 12 Hit Carols in a Pear Tree*—Comedy about the Nativity by William Gibson, directed by Henry Levinson. Fri., Sat. & Mon. at 8, (Sat. mats. 12/11 & 18 at 2, Sun. mats. at 4, 12/3-18); 12/3-18. **All Souls Players,** 80th & Lexington (535-3356).

CABARET PLANET—Play with music, by Monica Gross, Edgardo Acevedo, Jeff Burchfield, and Vito Ricci; directed by Monica Gross. Thurs. & Sun. at 8, Fri. & Sat. at 8 & 10; $6; thru 12/12. **Mercer St. Theater,** 19 Mercer (254-5870).

THE COARSE ACTING SHOW—Michael Green's group of plays based on Chekhov, Agatha Christie, Shakespeare, and Beckett; directed by Charles Suisman. Wed.-Sat. at 8, $4; from 12/10. **No Smoking Playhouse,** 345 W. 45th (724-9795).

COME DOG, COME NIGHT—a new play by Bernard-Marie Koltes set in West Africa. Tues.-Sat. at 7:30, Sun. at 3; $10; La Mama Annex, 74A E. 4th St.; 12/9-1/2.

COMPANY—Revival of the George Furth/Stephen Sondheim musical; directed by Donald Patrell. 12/10, 11 at 8, 12/11 at 3; $6. **Madison Ave. Presbyterian Church,** 921 Madison Ave. (245-8946).

DAVID AND PAULA—Howard Fast's play about two eras in the life of the Ben-Gurions; directed by Stanley Brechner; starring David Margulies and Veronica Castang. Wed., Thurs. & Sat. at 8; Sun. at 2; $9; thru 12/19. 92nd St. Y, at Lexington (427-4410).

DIAL M FOR MURDER—Revival of the Frederick Knott play; directed by David McNitt. Fri. & Sat. at 9; $5; thru 12/18. **Eastside Center,** 931 First Ave. (486-1431).

EAT THE CLOCK—Musical revue by Judy Carlson and David Chase during which different characters spring to life in a boarded-up diner and live out their food fantasies; directed by Debbie Thompson. Fri. at 8:30; Sat. at 10:30; $6; thru December. **78th St. Lab,** 236 W. 78th (595-0850).

EXILES—Ana Maria Simo's tale of the pain and trauma of a woman exiled from her homeland; directed by Maria Irene Fornes. Thurs.-Sun. at 8, Sun. at 3; $5; 12/9-1/2/83. **INTAR Stage Two,** 508 W. 53rd (279-4200).

THE FIG TREE—Paul Vincent's play about two generations of an Italian-American working-class family in the 50s; directed by Vincent Scarza. 12/8-11 at 7:30; $5. **Madison Ave. Baptist Church,** 30 E. 31st (929-5541).

FIND YOUR WAY HOME—John Hopkins's play concerning a middle-aged husband and wife and the husband's young lover; directed by Robert Perillo. Thurs.-Sat. at 8, Sun. at 3; $5; 12/9-12. **Cubiculo,** 414 W. 51st (265-2139).

FULL CIRCLE—Erich Maria Remarque's drama about ideals thrust into conflict with basic human needs; directed by Lewis Shena. 12/8-12, 15-19, 21-23 at 8; $6. **Collective Actors Theater,** 212 W. 29th (869-3981).

HAMLET—Diane Venora plays the title role, with Bob Gunton as Claudius, Kathleen Widdoes as Gertrude, Pippa Pearthree as Ophelia, and Robert Westenberg as Laertes; directed by Joseph Papp. Call theater for details. **Public/Anspacher Theater, 425 Lafayette St. (598-7100).**

KNIGHTS ERRANT—John Hunt's dramatization of the triumph and tragedy of Richard Nixon as seen through the prism of the case of Alger Hiss; directed by Geoffrey Shlaes. Mon.-Fri. at 8, Sat. at 2 & 8; $4. **INTAR,** 420 W. 42nd (279-4200).

THE LOVERS' PLAY—Philip Blackwell's play about a black man and a white man who are lovers; directed by Randy Buck; with Peter Oliver-Norman, Robert Bell and Rafael Fuentes. Thurs. at 8, Sat. at 10, Sun. at 7; $7; 12/9-1/9/83. Stonewall Repertory at the **New Vic Theater,** 219 Second Ave. (477-0610).

LOVE SONGS—Musical by Gary Friedman and Sandra Hochman, about the relationship between a man and a woman as seen through the eyes of an adolescent; directed by James Jennings; featuring Rosalind Harris, James Judy, and Pauline Frommer. Wed.-Sat. at 8; $5; thru 12/18. **Chernuchan Theater,** 314 W. 54th (581-3044).

THE MARRIAGE CONTRACT—Ephraim Kishon's play, in Yiddish, with music, revolving around the search for a religious marriage contract, which the in-laws of a groom-to-be have requested prior to the marriage of their daughter. Sat. at 8, Sun. at 2 & 5:30; $6-$10. **Folksbiene Playhouse,** 123 E. 55th (755-2231).

MARVELOUS GRAY—Diane Kagan's play about a woman whose life is literally invaded by a television news crew; directed by Burry Fredrik. With Ms Kagan, Dave Florek, Bill Hoag, Edward Seamon. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $12-$15. **Lion Theater,** 422 W. 42nd (279-4200).

THE MISER—Moliere's comedy, directed by Tom Regnier. Thurs.-Sat. at 8; $5; thru 12/11. **Church of Scientology,** 227 W. 46th (921-1210).

A CHRISTMAS CAROL—Orson Bean's adaptation of the holiday classic, wherein he plays Scrooge; directed by Christopher Catt. Performances at 11 a.m., 3 p.m. & 8 p.m.; $12 for mats., $15 for evenings; from 12/9-1/1/83; call box office for details. **Perry St. Theater,** 31 Perry St. (255-9186).

MR. JOYCE IS LEAVING PARIS—Tom Gallagher's play, in two parts, showing Joyce holed up in Trieste at 26, and then Joyce at 57 in wartime Paris; directed by Jordan Deitcher. Wed.-Sat. at 8, Sun. at 3; $5; thru 12/23. **Irish Arts Center,** 553 W. 51st (757-3318).

NAKED HIGHWAY—Matt Creeger's comedy/drama; directed by Joe Gage. Wed. & Thurs. at 8, Fri. & Sat. at 7 & 10; Sun. at 7; $14.50 & $16. **Actors Playhouse,** 100 7th Ave. So. (691-6226).

PERIOD OF ADJUSTMENT—Tennessee Williams's play, directed by Thomas Edward West, about love and marriage and Christmas Eve. 12/9-12, 16-19, at 8. $5. **Park Ave. Church,** 1010 Park Ave. (288-3246).

PORTRAIT OF JENNIE—Musical adaptation of the Robert Nathan romantic novel with lyrics by Enid Futterman, book by Dennis Rosa and Futterman, music by Howard Marren. The action takes place in New York City and Cape Cod in 1938 and the present. Thurs.-Sun. at 7:30; $5; thru 12/19. **Harry DeJur Playhouse,** 466 Grand St. (598-0400).

A PRELUDE TO HAMLET—Samuel Sussman's play, directed by Walter Kotrba, is involved with politics and murder during the period preceding Shakespeare's *Hamlet.* Thurs.-Sat. at 8, Sun. at 3; $5. **No Smoking Playhouse,** 354 W. 45th St. (582-7862).

RAINER & THE KNIFE—a Fiji Theatre Company production created by Ping Chong and Rob List. Wed.-Sun. at 8 & 10, 12/15-19; The Kitchen, 484 Broome St., 2nd floor (925-3615).

RHINESTONE—Musical, by Bill Gunn and Sam Wyman, which exposes discrimination in the entertainment industry; with Joe Morton, Novella Nelson, and Michael Wager. Tues.-Sun. at 8; $10. **Richard Allen Center,** 36 W. 62nd (489-7456).

RICHARD III—Shakespeare's historical tragedy about England's most ruthless monarch; directed by John Clingerman. Richard is played by J. Kenneth Campbell. Thurs.-Sun. at 8; $6, $8; 12/4 & 11 at 2; thru 12/12. **West Park Church,** 165 W. 86th (877-6810).

SAIGON ROSE—David Edgar's comic-ironic celebration of the fruits of permissiveness (Saigon Rose is a term for a particularly virulent strain of gonnorrhea); directed by Ted Davis. 12/8-12 at 8; Sat. at 7 & 10. **Westside Mainstage,** 424 W. 49th (580-8853).

A SCRAP O' PAPER—Sardou's 19th-century farce concerning a battle of wits for possession of a love letter; directed by Neal Weaver. Wed.-Sat. at 8, Sun. at 3; $6; thru 12/19. **Alvina Krause Theater,** 306 W. 38th (564-3293).

STREET THEATER—Doric Wilson's play about events leading up to the Stonewall riots in 1969; directed by J. Kevin Hanlon. Thurs., Fri. & Sun. at 8, Sat. at 7 & 10; $7, $8; thru 12/19. **Basement Theater,** 257 Church St. (226-1124).

THEATRE MATRIX: 9 PLAYS IN REP—Festival of new one-act plays. Sun.-Wed. at 8:30; $6; 12/12. **78th St. Theatre Lab.,** 236 W. 78th (595-0850).

TWO BY STRINDBERG—*Playing With Fire,* a dark comedy; *The Creation of the World,* a mystery. Thurs.-Sat. at 8, Sun. at 3 & 7; $8; thru 12/12. **The Open Space,** 133 2nd Ave. (242-3900).

THE UPPER DEPTHS—David Rappaport's comedy about a family who are devoutly psychiatric and who find the true immortality of the soul lies in credit cards; directed by Robert Kalfin. Thurs.-Sat. at 8, Sat. at 3, Sun. at 7:30. **Wonderhorse,** 83 E. 4th St. (598-0400).

WELCOME TO THE MOON—John Patrick Shanley's play about love and romance; directed by Douglas Aibel. Tues.-Sat. at 8, Sun. at 2 & 7; $10. **Ensemble Studio,** 549 W. 52nd (247-4982).

THE WORLD OF RUTH DRAPER—The Vienna English Theater's series of one-woman sketches performed by Ruth Brinkman; directed by Franz Schafranek. Wed.-Sat. at 8, Wed. at 2, Sun. at 3; $8, $10; thru 1/2/83. **South St. Theater,** 424 W. 42nd (279-4200).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be *obtained for theater, dance, and concerts,* call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

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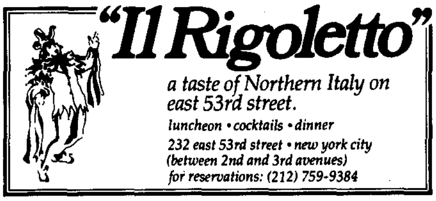
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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

ANNA BIALOBRODA—Fantasy in lushly painted surfaces, thru 12/14. Pearl, 38 E. 57th (838-6310).

BRANCUSI/MONDRIAN—Paintings and sculpture from private and museum collections. Thru 12/31. Janis, 110 W. 57th (586-0110).

PETER CHARLES—Sculpture, thru 12/30. Touchstone, 29 W. 57th (826-6111).

R.J. CHRISTENSEN—Illusive landscape abstractions, thru 12/31. Fedele, 42 E. 57th (371-0204).

CALVERT COGGESHALL—Recent paintings, thru 12/8. Parsons, 24 W. 57th (247-7480).

LOIS DODD—The Delaware River and Water Gap, thru 12/22. Fischbach, 29 W. 57th (759-2345).

JEAN DUBUFFET/AGNES MARTIN—Partitions, 1980 to 1981, and recent psycho-sites/six foot square abstractions using horizontal bands of rose tones. Thru 1/8. Pace, 32 E. 57th (421-3292).

HELEN FRANKENTHALER/SYLVIA STONE—28 recent works on handmade paper/Brightly painted floor and wall pieces. Thru 12/31. Emmerich, 41 E. 57th (752-0124).

JESSIE FUCHS—Memories in graphics, thru 12/11. Gallery 84, 30 W. 57th (581-6000).

HAROLD GREGOR/RAFAEL MAHDAVI—Meticulously painted Illinois landscapes/Fragmented violent abstractions. Thru 1/5. deNagy, 29 W. 57th (421-3780).

MARYANN HARMAN—Stained acrylic abstractions, thru 12/30. Haber Theodore, 29 W. 57th (752-3338).

LILY HARMON—Figure and landscape drawings from the 30's to the present, thru 1/8. Summit, 101 W. 57th (586-6734).

BILL JENSEN—Gouaches on paper from 1976 to 1980, thru 12/23. Washburn, 42 E. 57th (753-0546).

ELLSWORTH KELLY—New paintings, thru 1/8. BlumHelman, 20 W. 57th (245-2888).

SEAVER LESLIE—Scenes from a window below the World Trade Center, 12/7-31. Tatistcheff, 38 E. 57th (888-1599).

LOREN MADSEN—A large timber, slate, granite, wire sculpture and drawings, thru 1/22. McKee, 41 E. 57th (688-5951).

FRIEDRICH MECKSEPER—Mysterious still lifes using symbols of time, thru 12/11. Fitch-Febvrel, 5 E. 57th (688-8522).

HENRY MOORE—Major new sculpture, prints, thru 1/17. Heidenberg, 50 W. 57th (586-3808).

GRANDMA MOSES—"The Artist Behind the Myth," a comprehensive study, thru 1/8. Galerie St. Etienne, 24 W. 57th (245-6734).

EDVARD MUNCH—Over 100 paintings, graphics by this master expressionist, thru 12/22. Galleri Bellman, 41 E. 57th (486-7944).

LOWELL NESBITT—Landscapes and gardens, thru 1/8/Paintings, drawings, and sculpture by Avery, Cornell, Demuth, Hassam, Hopper, Pollock, thru 12/28. Crispo, 41 E. 57th (758-9190).

HUGH O'DONNELL—Abstractions, thru 12/31. Marlborough, 40 W. 57th (541-4900).

EDWARD WILLIS REDFIELD—Impressionism, thru 12/17. Grand Central, 24 W. 57th (867-3344).

STEPHANIE ROSE—Large-scale color and texture abstractions, thru 12/24. Getler/Pall, 50 W. 57th (581-2724).

THOMAS A. ROSE—Constructed paintings, thru 12/11. Esman, 29 W. 57th (421-9490).

ALFRED STIEGLITZ—Thirty photos plus examples of artists he sponsored in An American Place; Adams, Dove, O'Keeffe, others. Thru 1/6. Dintenfass, 50 W. 57th (581-2268).

BERNARDINO TOPPI—Frescoes, thru 12/25. Eric, 61 E. 57th (371-9270).

SALLY VAGLIANO—Pastels, thru 12/23. Sachs, 29 W. 57th (421-8686).

ROBERT WILSON—Drawings for "The Golden Windows," 12/7-29. Goodman, 24 W. 57th (977-7160).

FRANCISCO ZUNIGA—Recent massive figures, pastels, and lithos, thru 12/18. Brewster, 41 W. 57th (980-1975).

Madison Avenue and Vicinity

ERIC APPEL—Giant flower sculpture, 12/7-24. Arman, 817 Madison (570-2700).

GEORGE AULT—Drawings, watercolors, and oils from the 20's through the 40's, thru 12/11. Vanderwoude/Tananbaum, 24 E. 81st (879-8200).

POMPEO BATONI (1708-1787)—Allegorical, historical, and religious works from museum and private collections, thru 12/18. Colnaghi, 26 E. 80th (772-2266).

LOUISE BOURGEOIS—New sculpture and drawings, thru 12/30. Miller, 724 Fifth (246-1625).

FRITZ BULTMAN/MERCEDES MATTER—Soft linear drawings/Neo-expressionist renderings. Thru 12/30. Schlesinger-Boisante, 822 Madison (734-3600).

WILLIAM CARLSON/JOEL PHILIP MYERS—Architectural and cast glass blocks/Blown glass vessels using bold color. Thru 12/24. Heller, 965 Madison (988-7116).

ROBERT CRONIN—Painted tinplate grid sculpture, some in large-scale steel, thru 12/23. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

ERIC DE KOLB—24 madonnas, thru 12/18. Bodley, 1063 Madison (249-2155).

VIRGINIA DOBER—Naive childhood memories, thru 12/31. Eisenberg, 820 Madison (628-5454). Mon.-Sat. 12-5.

TOMMASI FERRONI—Allegorical narratives, thru 12/31. Knowlton, 19 E. 71st (794-9700).

NEIL FOLBERG/CHERYL GOLDSLEGER—Photos of Sinai and Jerusalem/Isometric perspective drawings. Thru 12/29. Urdang, 23 E. 74th (288-7004).

JEAN-MICHEL FOLON—Recent cryptic watercolors, thru 1/8. Lefebre, 47 E. 77th (744-3340).

GEORGE KLUSEMANN—Large precisely executed abstractions with surreal references, thru 12/23. Goethe House, 1014 Fifth (744-8310).

ROBERT M. KULICKE—Intimate still lifes, 12/8-31. Davis & Langdale, 746 Madison (861-2811).

ROY LICHTENSTEIN/ROBERT PETERSEN—Recent woodcuts/"The Calendar Series," etchings, thru 12/18. Castelli, 4 E. 77th (288-3202).

GIACOMO MANZU—Wood and bronze sculpture, drawings, thru 1/8. Weintraub, 992 Madison (879-1195).

MATISSE—Thirty drawings, 12/8-1/14. Mazoh, 13 E. 76th (737-2203). Mon.-Fri. 10-6.

MALCOLM MORLEY—New paintings and drawings, thru 12/31. Fourcade, 36 E. 75th (535-3980).

DANIEL O'SULLIVAN—Paintings, thru 12/11. Kraushaar, 724 Fifth (307-5730).

WILLIAM RIDENHOUR—Recent paintings, thru 12/15. Elkon, 1063 Madison (535-3940).

ATTILIO SALEMME/ELBERT WEINBERG—Works on paper/Cats in bronze and terra-cotta. Thru 12/18. Borgenicht, 724 Fifth (247-2111).

LUDWIG SANDER—Abstract expressionist paintings from the 50's to 1975, 12/11-1/6. Knoedler, 19 E. 70th (794-0550).

EGON SCHIELE—34 portraits by this Austrian expressionist, thru 2/12. Sabarsky, 987 Madison (628-6281).

SEAN SCULLY—Abstractions, thru 1/8. Beadleston, 60 E. 91st (348-7234). Mon.-Sat. 9:30-5:30.

PETER SCULTHORPE—Pennsylvania's Brandywine Valley in watercolors, thru 12/18. Goffman, 18 E. 77th (744-5190).

LAURA ZIEGLER—Polychromed terra-cotta sculpture, thru 1/6. Forum, 1018 Madison (772-7666).

SoHo

LORNA BIEBER/TAI, KWOK-YEE—Collage constructions/Graphite line drawings. 12/11-1/12. Soho 20, 469 Broome (226-4167).

JOHN CHAMBERLAIN—New sculpture, thru 12/22. Castelli, 420 W. Broadway (431-5160).

RONNIE CUTRONE—Works, thru 12/18. Shafrazi, 163 Mercer (925-8732).

GENE DAVIS—Linear paintings, thru 12/31. Cowles, 420 W. Broadway (925-3500).

DAVID DEUTSCH—Large acrylics on paper and canvas, thru 12/15. Annina Nosei, 100 Prince (431-9253).

ELIZABETH DWORKIN—Large oil abstractions, thru 12/18. 55 Mercer (226-8513).

ERTÉ—Sculpture, gouaches, prints, set designs, jewelry, thru 1/3. Dyansen, 122 Spring (226-3384). Mon., Tues., Thurs. 11-6, Wed., Fri., Sat. 11-7:30, Sun. 12-7.

NORMA FLANAGAN/LINDA NISSELSON—Welded copper, bronze "temple treasures" sculpture. 12/7-1/2. Pindar, 127 Greene (533-4881).

JOHN FORD—Paintings, thru 1/5. Litz, 153 Mercer (431-1990).

DAN FREEMAN—Love and sex in acrylic and rhoplex, thru 1/8. Semaphore, 462 W. Broadway (228-7990).

NANCY GIESMANN/GRAHAM NICKSON—Large narratives using animals/Large charcoal drawings of bathers. Thru 12/23. Caldwell, 383 W. Broadway (966-6500).

KEN KIFF—Bizarre narratives from his private world, thru 12/11. Thorp, 419 W. Broadway (431-6880).

GEORG KLUSEMANN—Large surreal abstractions, thru 12/23. Carlson, 33 Bleecker (674-2070).

SOL LEWITT—Recent wall drawings, sculpture, thru 12/23. Weber, 142 Greene (966-6115).

SOL LEWITT—Wall drawings and reliefs, thru 12/31. Toll, 146 Greene (431-1788).

NORRIS CHURCH MAILER—Recent paintings, 12/7-1/10. Central Falls, 478 W. Broadway (533-9481).

A.R. PENCK—Paintings and sculpture using personal sign systems, thru 12/18. Sonnabend, 420 W. Broadway (966-6160).

NANCY PRUSINOWSKI—Portraits, interiors, Maine, thru 12/29. Prince Street, 121 Wooster (226-9402).

LIVIO SAGANIC—New sculpture, thru 12/23. Bromm, 90 W. Broadway (732-6196).

JOHN SANDERS—Cast bronze and flame-carved steel sculpture, thru 1/15. Hutchinson, 138 Greene (966-3066).

RACHEL SIPORIN—Views of simplified box-like houses, still lifes, figures, thru 12/29. Bowery, 121 Wooster (226-9543).

ANNE TABACHNICK—Paintings done in the past two years, thru 12/11. Ingber, 460 W. Broadway (674-0101).

DAVID WOJNAROWICZ—Works, thru 1/8. Milliken, 98 Prince (966-7800).

Other

JOSEPH BEUYS—Felt multiples, thru 12/24. Gibson, 205 E. 78th (772-2332).

POWER BOOTHE—Drawings, thru 12/20. Dance Theater Workshop, 219 W. 19th (691-6500). Mon.-Fri. 11-5.

ADOLF DEHN—Satirical drawings, watercolors, graphics, thru 12/12. Ryan, 452 Columbus Avenue (799-2304).

RICHARD FISHMAN—Wrapped and skewered sculpture, drawings, thru 1/8. Delahunty, 291 Church (226-2519).

MARGARET ISRAEL—Sculpture and paintings, thru 12/11. Ekstrom, 417 E. 75th (988-8857).

ZANDRA RHODES—Dresses, watercolors, posters and lithos by this designer, 12/8-30. Parsons, 2 W. 13th (741-7758). Mon.-Fri. 9-9 p.m., Sat. 9-6.

NAHUM TEVET—Large-scale wood and metal sculpture, thru 12/20. Mall of CUNY, 33 W. 42nd (790-4331). Mon.-Fri. 9-6.

BISMARCK VICTORIA—Aluminum, neon, acrylic and granite sculpture, thru 12/18. Gulf & Western, 1 Gulf & Western Pl., Columbus Circle (333-2869).

GROUP SHOWS

57th Street

FRUMKIN—50 W. 57th (757-6655). Contemporary self-portraits by Beckman, Leslie, Neel, Pearlstein, thru 12/31.

KENNEDY—40 W. 57th (541-9600). 18th and 19th century American artists including Copley, Church, Chase, thru 1/14.

PORTNOY—56 W. 57th (757-0461). Southwest Indian pottery, thru 12/31.

Madison Avenue and Vicinity

AAA—663 Fifth (755-4211). Mon.-Sat. 10-6. Prints from the 16th through the 20th century, thru 12/30.

ACA—21 E. 67th (628-2440). Avery, Benton, Boudin, Dove, Hassam, O'Keeffe, thru 12/30.

ARSENAL—Fifth at 64th in Central Park (360-8141). Ten Vietnam veterans, thru 12/12.

BROWNE—1018 Madison (593-3560). Modern prints by Bellows, Cassatt, Goya, from the McNay Art Institute, Texas, thru 12/23.

CARUS—872 Madison (879-4660). Bauhaus collages and related works by Kandinsky, Moholy Nagy, Schwitters, thru 12/21.

CDS—13 E. 75th (772-9555). Mon.-Sat. 10-6. Masters of the Americas including Tamayo, Torres-Garcia, thru 1/15.

COE KERR—49 E. 82nd (628-1340). American paintings from the Parrish Art Museum, thru 12/18.

ERICSON—23 E. 74th (737-6155). Animals by de Forest, Kanovitz, Oldenburg, Rivers, 12/7-1/8.

GRAHAM—1014 Madison (535-5767). Six contemporary Scottish painters, 12/10-1/15.

INTER-AMERICAN ART—1000 Madison (772-7760). Drawings by Botero, Bravo, Manzur, Lira, thru 12/11.

JAPAN HOUSE—333 E. 47th (832-1155). Daily 11-5, Fri. til 7:30. Japanese Buddist sculpture, AD 600-1300, thru 1/16.

LABOETIE—9 E. 82nd (535-4865). Collages and reliefs from 1910 to 1945 by Constructivists Gabo, Lissitsky; Surrealists Arp, Ernst, others, thru 12/31.

L'IBIS—667 Madison (935-0490). Mon.-Fri. 11-6. Ancient Egyptian art from the 26th Dynasty, Ptolemaic, and Roman eras, thru 2/28.

MERRIN—724 Fifth (757-2884). Jewelry of Antiquity, 7th century BC to 1500 AD, thru 1/4.

ODYSSIA—730 Fifth (541-7520). Drawings, pastels, watercolors by Allan, Guccione, Kitaj, Portnow, thru 12/31.

PAYSON · WEISBERG—822 Madison (249-1666). *Vienna Secession drawings, prints, posters plus Bent*wood furniture, 12/8-1/14.

SCHOELKOPF—825 Madison (879-4638). Contemporary Arcadian paintings by Andrejevic, Civitico, Erlebacher, thru 12/22.

SHEPHERD—21 E. 84th (861-4050). Munich Jugendstil and Vienna Secession, 1898-1918, thru 1/8.

SOLOMON—959 Madison (737-8200). Mon.-Sat. 11-5:30. Avery, Frankenthaler, Louis, thru 12/31.

SPANISH INSTITUTE—684 Park (628-0420). Mon.-Fri. 12-6. Spanish drawings by Dali, Gonzalez, Miro, on loan from the Guggenheim, thru 12/17.

TERRY-ENGELL—22 E. 76th (535-9800). Old Master paintings, thru 12/31.

WILLARD—29 E. 72nd (744-2925). White and black drawings by Frank, Humphrey, Rothenberg, thru 12/23.

ZABRISKIE—724 Fifth (832-9034). Three photographers, Callahan, Friedlander, Strand and three sculptors, Frank, Stankiewicz, Zorach, thru 1/8.

Soho

BLUE MOUNTAIN—121 Wooster (226-9402). Four gallery artists, thru 12/22.

BUECKER & HARPSICHORDS—465 W. Broadway (260-3480). Wed.-Sat. 12-5. Designs for Baroque Operas, thru 12/18.

CENTER FOR BOOK ARTS—15 Bleecker (460-9768). Recent edition artist's books, thru 12/30.

DRAWING CENTER—137 Greene (982-5266). Mon.-Sat. 11-6, Wed. til 8. Drawings and mixed-media by ten emerging artists, thru 1/15.

FIRST STREET—386 W. Broadway (226-9011). Nocturnes by members, thru 12/29.

14 SCULPTORS—164 Mercer (966-5790). Artist's Choice including Angle, Grillo, Olejarz, Weissman, thru 12/31.

GREENE SPACE—105 Greene (929-6688). Figures by Brown, Choi, Cooney-Crawford, thru 12/18.

HOFFMAN—429 W. Broadway (966-6676). Works on paper by Brady, Eddy, Sarkisian, Tworkov, 12/11-1/5.

MARINO—489 Broome (431-7888). Drawings, prints, and photos by Alpert, Rauschenberg, Weil, thru 1/15.

SOHO CENTER—114 Prince (226-1995). Collage *and acrylic "dancers" by Kingetsu and Fisher, Sofer,* Suerstedt, thru 1/8.

STARKMAN—465 W. Broadway (228-3047). Paper art by Chen, Forgach, Kahn, Walsh, thru 1/9.

WESTBROADWAY—431 W. Broadway (966-2520). Mixed-media tapestries by Moreno, bronzes by O'-Neill, paintings by Sherman, thru 12/16.

Other

AFRICAN-AMERICAN INSTITUTE—833 United Nations Pl. (949-5666). Mon.-Fri. 9-5, Sat. 11-5. African metalwork, thru 1/5.

A.I.R.—63 Crosby (966-0799). *Five women from* around the country, thru 12/18.

AMERICAN ACADEMY—Broadway at 155th (368-5900). Tues.-Sun. 1-4. Architects Breuer, Harrison; painters, Hirsch, Levi; sculptor Tony Smith, thru 12/19.

ARTISTS SPACE—105 Hudson (226-3970). Installations by Partenheimer, Shelton, Wilson, 12/11-1/15.

BOUCKAERT—100 Hudson (925-6239). Brown, Wagner, 12/11-1/8.

F.I.T.—27th and Seventh (760-7614). Tues. 10-9p.m., Wed.-Sat. 10-5. "The Undercover Story," intimate apparel from the 1780's to the present, thru 5/7.

GREY—NYU, 33 Washington Pl. (598-7603). Narrative and marketing styles for TV over the past 40 years, thru 1/8.

HARLEM STATE OFFICE BUILDING—163 W. 125th (678-2465). Mon.-Fri. 12-3, Sat. 1-4. Black women artists, thru 12/17.

ONE PENN PLAZA—231 W. 33rd (239-7400). Mon.-Fri. 9-5. Contemporary realism by Georges, Grillo, Matthiasdotter, Trieff, thru 1/28.

P.S. 1—46-01 21st Street, Long Island City (784-2084). Artists' projects including a photographic installation by Clarkson, thru 12/12.

P.S. 122—150 First (475-3760). Thurs.-Sat. 12-6. Seventeen artists portray animals, human forms, and archetypes, thru 12/18.

Photography

JOHN ALBOK—New York City in the Depression years, thru 12/11. Wolf, 30 W. 57th (586-8432).

ABE BLASHKO/JEFF A. SLOTNICK—Surreal mannequins/Light, interiors. 12/7-1/8. Janapa, 303 W. 13th (741-3214).

CASTELLI—43 W. 61st (245-0673). Tues.-Sat. 1-6. 3-D photos by selected artists, thru 1/8.

CHINA INSTITUTE—125 E. 65th (744-8181). Mon.-Fri. 10-5, Sat. 11-5, Sun. 2-5. China in 48 contemporary landscapes taken by Chinese photographers, thru 12/12.

EARL DOTTER—American labor, thru 1/7. Soho Photo, 15 White (226-4265). Fri.-Sun. 1-6, Tues. 7-9 p.m.

H.C. ELLIS—Paris in La Belle Epoque using flash photography, 12/7-1/28. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. 10-5:30, Sat. 10-1:30.

FOTO—492 Broome (925-5612). Wed.-Sat. 1-6. Altered images and selected work by Hughes, thru 12/18.

JAROMIR FUNKE (1890-1945)—A retrospective of this Czech photographer, thru 12/11. Prakapas, 19 E. 71st (737-6066). Tues. 12-8p.m., Wed.-Sat. 12-6.

TIMOTHY GREENFIELD-SANDERS—Portraits of Art critics, thru 12/24. Pfeifer, 825 Madison (737-2055).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). Tues.-Thurs. 12-8, Fri.-Sun. 12-6. France from 1902 to 1939 by Lartigue, and one day in Australia by 60, thru 1/9.

ANDRE KERTESZ—Fifteen vintage photographs 1912-1925, thru 12/24. Harder, 37 W. 57th (308-0043). Tues., Thurs. 12-7, Sat. 1-5.

MAURICE KURSH/ERIKA STONE—*Micro visions* of crystals/Plain people, family life. Thru 12/11. Neikrug, 224 E. 68th (288-7741).

LOUISE LAWLER—Installation views at the gallery, thru 12/19. Metro, 169 Mercer (925-8335).

HANS NAMUTH—Artist and south American Indians, thru 12/15. Hunter, Lexington at 68th (570-5451). Mon.-Fri. 1-5, Thurs. til 7.

LARRY SILVER—Connecticut life series, Muscle Beach in California, 1949 to the present, thru 12/30. Ledel, 168 Mercer (966-7659).

STALEY · WISE—111 Wooster (431-7292). Men of style from 1920 to the present by Avedon, Horst, Hoyningen Huene, Penn, thru 1/22.

SUZANNE SZASZ—Juxtapositions, thru 12/30. Photographics Unlimited, 43 W. 22nd (255-9678). Daily 1-7 p.m.

RON TERNER—City Island, 12/9-1/30. Focal Point, 278 City Island Avenue, City Island (885-1403).

URBAN CENTER—457 Madison (935-3960). Mon.-Sat. 10-5. The streets of New York City from 1850-1950, 12/7-1/8.

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ART

MICHAEL TONY VACCARO—Portraits, some of famous 20th century artists, thru 12/24. Heller, 71 Greene (966-5948).

CHRISTINE KATHRYN WELCH—Handcolored beach scenes, thru 12/31. 4th Street, 67 E. 4th (673-1021). Sun.-Thurs. 2-8p.m., Fri., Sat. 3-10p.m.

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630) Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Approaches to Collecting: Profiles of Recent Private and Corporate Collections; thru 1/2. Also **Museum II**, at International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Fri. 10-5. Pattern: The Decorated Surface; thru 1/28.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... North American Indians... Natural History Photo Contest Winners; thru 12/15... Origami Holiday Tree; thru 1/9... Star Gods of the Ancient Americas; thru 3/27.

ASIA SOCIETY—725 Park Ave. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Arts of the Islamic Book: The Collection of Prince Sadruddin Aga Khan: thru 1/2.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... From the Millicent Rogers Collection; thru Jan... The Genius of Charles James; thru 1/16... Northern Light: Realism and Symbolism in Scandinavian Painting 1880-1910; thru 1/9... Carl Larsson; thru 1/30... Gene Davis: 30 Years of Drawing; thru 2/6.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. Fashion Prints: 125 Years of Style; thru 1/30... Scandinavian Modern 1880-1980; thru 1/2... American Picture Palaces; thru 2/27.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted. French Clocks in North American Collections; thru 1/30.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian... 60 Works: The Peggy Guggenheim Collection; thru 3/13... Yves Klein (1928-1962): A Retrospective; thru 1/9... American Sculpture from the Permanent Collection; thru 3/13... A Year With Children; 12/16-1/17.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue. (245-0072). Daily 10-8. $5, seniors $4, children $2.50. 20th century technology, highlighting man's achievements at sea, in the air, and in space.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2; children $1; seniors suggested donation. Israel in Antiquity... A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870... Max Weber: American Modern; thru 1/23.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... The new Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Rodin's Gates of Hell; thru 3/6... The Celestial Pen: Islamic Calligraphy; thru 2/27... Recent Acquisitions in Indian and Southeast Asian Art; thru Feb... The Search for Alexander; thru 1/2... Watercolors by William T. Richards; thru 1/6... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Christmas Tree and Baroque Crèche Display; thru 1/9... Albrecht Dürer and the Holy Family; 12/7-2/6... **The Cloisters:** Annual Christmas Display; 12/7-1/9.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. The Last Flowering: French Painting in Manuscripts, 1420-1530; thru 1/30... Rembrandt's Etchings of the Life of Christ; thru 1/30... Stravinsky (1882-1971) and Haydn (1732-1809); thru 1/30.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $1.50; seniors and students 75 cents. Art and artifacts from North and South America, ancient to modern... So The Spirit Flows; thru June '83... Arctic Art: Eskimo Ivory; thru 5/1.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84... The Gilded Age in Paper; thru 2/6... The Bowery: Portrait of a Changing Street; thru 1/23... The House of Worth: The Gilded Age in New York 1860-1918; thru 5/15... A Celebration: One Hundred Years of Yiddish Theater in New York; thru 2/21... The Gilded Age in Dolls; thru 3/6. **Theater Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). An Actor's Life; thru 1/9.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6; Thurs. 12-9. $2.50; children & seniors $1. In Perspective, permanent exhibition on development of holography from 1947... Contemporary Portrait Gallery... Group Show of International Holographers; thru 1/30.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... The Work of Atget: The Art of Old Paris; thru 1/4... Louise Bourgeois; thru 2/8... Polar Co-Ordinates for Ronnie Peterson; thru 1/11... Rauschenberg in China; thru 2/1.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Battles and Leaders of The Civil War; thru 1/4... Abbott Handerson Thayer (1849-1921); thru 1/23.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The Birth of New York: Nieuw Amsterdam 1624-1664; thru Dec... Greetings of the Year; thru 1/25.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. James Stephens: Irishman: 1882-1950; thru 2/28... Paul Strand: Range of Expression, The Years 1914-1976; thru Dec... Blake to Beardsley: English Illustrated Books of the 19th Century: thru Dec. **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. Behind the Scenes: The Theater Art of Karl Amend; thru 2/11... Street Spectacle Sweden; thru 12/31... Leslie Hurry: A Painter for the Stage; thru 1/15.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Figures of Mystery; thru 1/23... The Bitten Image; 12/11-1/2.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Joel Shapiro; thru 1/2... Jasper Johns: Savarin Monotypes; thru 1/9.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 12/8 at 10 & 2: Coins & Paper Money. On view from 12/6. 12/9 at 10 & 2: Stamps and Postal History. On view from 12/6. 12/10 at 2, 12/11 at 10 & 2: Art Nouveau, Art Deco, Arts & Crafts. On view from 12/4. **East,** 219 E. 67th St. (570-4141). 12/8 at 10 & 2: Christie's Collectibles II: 19th and 20th Century Costume, Oriental Robes, Textiles, Quilts, Automated Musical Instruments, Dolls and Toys. On view from 12/5. 12/9 at 10 & 2: Art Nouveau and Art Deco. On view from 12/5.

DOYLE—175 E. 87th St. (427-2730). 12/8 at 10: By Order of the Provident Loan Society: Jewelry, Watches, Silverware, Numismatics, and Philatelics. On view from 12/4. 12/8 at 7: Annual Christmas Gifts Sale. On view from 12/4. 12/9 at 10: American and European Paintings, and Prints. On view from 12/4.

PHILLIPS—406 E. 79th St. (570-4830). 12/9 at 10: Furniture, Decorations, Lead Soldiers, and Wine Related Collectibles. On view from 12/4.

SOTHEBY PARKE BERNET—York Ave. Galleries, at 72nd St. (794-3000). Mon.-Fri. 9:30-5. 12/7 at 10:15 & 2: Sotheby's Arcade Auctions: Fine Jewelry. On view from 12/3. 12/8 at 10:15 & 2, 12/9 at 2: Important Contemporary and Period Jewelry, and Watches. On view from 12/3. 12/9 at 2: 19th Century European Paintings. On view from 12/4. 12/10 at 10:15 & 2: Modern Paintings, Drawings, Sculpture, Ballet and Theater. On view from 12/4. 12/11 at 10:15 & 2: Collectors Carrousel including the Samuel Pryor Doll Collection, Part II. On view from 12/8. 12/11 at 2: 19th Century Porcelain from the Estate of Wilfred Swall, Part I. On view from 12/4.

NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

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Pop/Jazz

JAZZLINE 423-0488, and for folk music Folk Fone 594-6876.
Call for latest information as to when and where They're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 12/9-11, The Major Holly Duo with Norman Simmons. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 12/6, Tom Chapin and Craig Purpura. 12/7, 8, Tania Maria. 12/9-12, Lionel Hampton Big Band. 12/13, Carl Grimmett with Stephanie Crawford. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 12/6, The Average White Band. 12/7, 8, The Dregs. 12/9, George Winston. 12/10, 11, Arlo Guthrie and Shenandoah. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Sun.-Tues. at 9 & 11:15, The Don Shirley Trio. Wed.-Sat. at 9 & 11:15, jazz singer Alberta Hunter with pianist Gerald Cook and Vishnu Wood on bass. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 12/9, Brad Leftwich and Marth Higginbotham with David Wierhake. 12/11, Mac Benford's Old-Time Band. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Tues.-Sat., Balaban & Cats. 12/6, 12, 13, Bob Wilber and the Bechet Legacy. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 12/7-12, Jack DeJohnette's Special Edition, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 12/7, Bill Fern's Rock Jam. 12/8, 15, Music for Dozens. 12/9, Priscilla Herdman; David Mallet. 12/10, Dave Van Ronk. 12/11, Ronee Blakely. 12/12, Guy Van Duser; Billy Novick. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 12/6, Bob Cunningham & Bross Townsend with Deida Murray. 12/7-9, Kim Shaw. 12/10, 11, Carmon Lundy. 12/12, Andy Bey. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Graham Forbes Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Jack Fragomeni Trio with Alicia Sherman. Mon.-Sat., 5-10, pianist Don Golson. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

GRIFF'S PLAZA—Third Ave., at 37th St., 867-7179. Pianist Nina Sheldon plays Sun. & Mon. from 7-11. 12/7-11, pianist Mike LeDonne with Phil Flannigan on bass and Chuck Riggs on drums. Music starts at 9. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., The Judd Woldin Trio, play for dancing, alternating with Phil Della Penna & Chuck Folds. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. 12/9, New Pride Coalition. 12/10, 11, Claudio Roditi. Music starts at 9. No credit cards.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 12/7-11, pianist John Lewis with Ron Carter on bass. Sun. & Mon. pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 12/11, singer-actress Lainie Kazan, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. 12/7-31, Dick Hyman and the Perfect Jazz Repertory *Quintet in "George Gershwin, Sung and Unsung,"* two sets Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 12/6, Jerry Jeff Walker. 12/7, comedy night hosted by David Heenan with The First Amendment. 12/8, Finn and the Sharks. 12/9, Mark Murphy. 12/10, Billy Mernit. 12/11, The Strangers. 12/12, Jazz Jam. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Jazz All Stars. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30 & 11. 12/6, 13, Lynn Welshman Tentet. 12/7, Steve Turre. 12/8, Brotherhood. 12/9, Marvin Wright with Barry Finnerty. 12/10, 11, Noel Pointer. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 12/6, Angel Dean. 12/7, Vicki Weidman. 12/8, Raymond Jones. 12/9, Lisa Stark. 12/10, Adams and McDowell. 12/11, Linda Webb. 12/12, Hi-Fi Tie. No credit cards.

SOUNDSCAPE—500 W. 52nd St., 581-7032. 12/7, 14, Daniel Ponce Jazzbata. 12/10, 11, Pianists Hilton Ruiz and Jorge Dalto.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 12/7-11, Jay McShann. 12/14-19, John Hicks; Hannibal Peterson. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 12/7-11, singer Deborah Dobson, Tues.-Sat. at 10 & midnight. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. Thru 1/1, blues singer Big Joe Turner, Wed.-Sat. at 9 & 11:30. Irish traditional music every Sun.-Tues. from 7. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 12/6, Hector *LaVoe and La Sensual with jazz soloist* Claudio Roditti. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 12/7-12, The Mitchell Ruff Duo with Dwike Mitchell on piano and Willie Ruff on bass/French horn, Sun., Tues.-Thurs. from 9:30, Fri. & Sat. from 10. AE, CB, DC, MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. Sun., Lola Dunn Trio. 12/6-11, pianist Jon Scofield with Michael Moore on bass. AE

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 12/6, Dixie Doughboys. 12/7, Peach Fish Pie. 12/8, High Times. 12/9-11, Swing Fever. 12/12, Scioto County Band. 12/13, Blackwater. 12/14, Shinbone Ally. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 12/6, Roy Buchanan; Scott 'The Cat' Anderson. 12/7, Vassar *Clements.* 12/8, Uncle Floyd Show. 12/10, 11, Deadly Earnest; Charlie Wiener and the Wiener Orkestra. 12/13, Luther Allison. AE, CB, DC, MC.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 1/1, comedian Dennis Blair, Mon.-Thurs. at 9 and 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:45. AE, MC. V.

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MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny *Curtis and Dana Lorge. Wed.-Sat. comedians* Mel Martin and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., pianist George Young and singer Pamela Smith. Thurs., comedian Guy Davis. Fri.-Sat., magician Iman. Opens at 8:30; fun *starts at 9. Closed Sun. & Mon.* AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 12/22, Mike Cerrati Trio, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 8-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and *is open for dancing, Thurs.-Sun. from 2:30.* AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to Peter Gerardi & Stephen Donet, Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. AE, CB, DC, MC, V.

Floor Shows/Cabaret

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris in New York,* featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. AE, CB, DC, MC, V.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 12/7, 8 at 8:30, Burke & Douglas. 12/7-11 at 11, Herb & Potato. 12/9-11 at 8:30, Lois Sage. AE, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. 12/13-18, Cissy Houston, Mon.-Thurs. at 11, Fri. & Sat. at 8:30 & 11. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. *Exotic room* (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

INDIGO—41 E. 58th St., 308-4788. New supper club. 12/8-14, *The International Follies* revue starring singer Lana Cantrell and the Indigo dancers. Shows Mon.-Sat. at 9:30 & 11:30. Dancing between and after shows. AE, CB, DC, MC, V.

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NIGHTLIFE

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. 12/10, 11, The High Heeled Women-comedy group. 12/12, Matt Conley sings Brel. AE, MC, V.

LES MOUCHES—260 Eleventh Ave., at 26th St., 695-5190. Restaurant/cabaret. 12/10, 11, 17, 18, Liliane Montevecchi (moonlighting from 'Nine'). Shows at midnight. AE, CB, DC, MC, V.

NIGHTWING—118 Greenwich Ave., 807-1897. The Village's newest restaurant/cabaret club. Tues. at 9:30, cabaret showcase. 12/8, 9 at 11, Cliff Grisham. 12/10, 11 at midnight, singer Maurice Felder. AE, MC, V.

O'NEALS' 43RD STREET—147 W. 43rd St., 382-1614. **Upstairs:** *Martin Charnin's Upstairs at O'Neals'* featuring Douglas Bernstein, Randall Edwards, Bebe Neuwirth, Michon Peacock, Richard Ryder, and Sarah Weeks, Tues. at 8, Wed.-Sat. at 8 & 10:30, Sun. at 3. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Mon. at 9, Music Hall. Sun., Tues.-Thurs. at 9, Fri. & Sat. at 9 and midnight, "*Forbidden Broadway,*" a musical comedy satire. AE, CB, DC, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to Greg Thompson's "*Follies '82*" in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II,* French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and His Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** "*That's Entertainment*" a musical celebration, Tues.-Thurs. at 9:30 & 11:30, Fri.-Sat. at 10 & midnight. Dancing between and after shows. AE, CB, DC, MC, V.

VAN BUREN—349 W. 46th St., 581-0222. Restaurant/cabaret. 12/7, Niteclub Confidential. 12/8, Bob Singleton. 12/9, Tiana Jo Schlitter. 12/10, Carolyn Dahl. Shows at 8 & 11. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross his piano, his songs, every Wed.-Sat. from 9-2 a.m., Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Chris Barrett, Tues.-Thurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar with singer-pianist Bobby Short, Tues.-Sat., 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

DRAKE—440 Park Ave., at 56th St., 421-0900. **The Wellington Grill:** Pianist Jorge Garcia, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5:30-11:30. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by John Morrow. **Sybils:** Thru 12/31, singer Monelle, Tues.-Sat., at 9:30 & 11:15, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11. John Morrow plays Wed. & Thurs. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 755-5900. **Barclay Terrace:** Pianist-composer Irving Fields plays Mon. - Fri. from 5.30 - 10.30. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Ann Hampton Callaway entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Cabaret-show lounge. Thru 12/25, Denise Clemente, Mon.-Sat. at 10:30 and 12:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V

SHERRY-NETHERLAND—781 Fifth Ave 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC

ST. REGIS SHERATON—Fifth Ave., at 55th St 753-4500. **King Cole Room:** Thru 12/18, Rip Taylor, Mon.-Thurs. at 9:30, Fri. & Sat. at 9:30 & 11:30 **Grill:** Pianist-singer Kathleen Landis, Mon.-Sat. from 9-1 a.m. **Astor's:** Pianist Tommy Futado, Mon.-Sat 5-8. Disco from 8:30. Thru 12/18, Eli Astone and Lucia Christy, Mon.-Sat. from 9-1 a.m. AE, CB, DC, MC, V

WALDORF-ASTORIA—Park Ave. & 50th St. 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Hideaway:** Singer-pianist George Feyer, Tues.-Sat. from 9-1 a.m. **Cocktail Terrace:** The Michael Favata Trio play Tues.-Sat., 7-1 a.m. Pianist-singer Dardinella plays Sun. & Mon. AE, CB, DC, MC, V

Background Music

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Mon.-Tues. from 7, singer-pianist Marian Taylor. Wed.-Sat. from 7, Nick Michaels. AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Pianist Albert Aprigliano entertains nightly. Music from 5 to closing. AE, DC, MC, V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Fri. & Sat., 10:30-2 a.m., pianist Jimmy Lyon. Sun.-Thurs. from 9-1, pianist-singer Peter Wright. AE, CB, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Ellis Larkins, Mon.-Fri., 9-midnight. AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment featuring pianist Emmy Kemp, Tues.-Thurs. 8-midnight, Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. **Aquarium Lounge:** Singer-pianist Ronny Whyte with Frank Tate on bass play Tues.-Sat. from 8:30. AE, DC.

DON'T TELL MAMA—343 W. 46th St., 757-0788. A new cabaret/piano bar. **The Backroom:** 12/7, 12, Old Friends. 12/8, 11, Wisa D'Orso; Semina de Laurentis. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 12/6, Jim & Shelly. 12/7, Victoria Shaw. 12/8, Elise Jamison. 12/9, Carolyn Sloan. 12/10, Diana Daniel. 12/11, Nancy La Mott. 12/12, Cheryl Lodge. 12/13, Helen & Hayes. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 12/7-11, Dick Wellstood, Tues.-Thurs. at 8:30, Fri. & Sat. at 9. AE.

HARBOUR CLUB—55 Water St., 269-9233. A new restaurant/club with composer-pianist-singer Paul Roth entertaining, Tues.-Fri. from 5. AE, DC, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Pianist/singer Byron Sommers in the lounge Tues.-Sat. from 7:30. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Roy Glover takes over. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

PIANO BAR—69th St. & Broadway, 787-2501. Open nightly from 9. Mon.-Tues. Carol O'Shaughnessy Wed.-Sun. Houston Allred. AE, DC, MC, V.

ROYAL ROOST—154 W. 13th St., 255-3619. Continental restaurant. Jazz pianist David Lahm, Fri.-Sat. 8-midnight, Sun. 7-9 p.m. Midnight Cabaret: 12/10, 11, Linda David. AE, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. The Stephan Roane Duo, Wed. 8:30-12:30. Jeanne Matisse, Thurs. 8:30-12:30. Singer-pianist Richard Kaplan, Fri.-Sat. 8:30-12:30. AE, DC, MC, V.

VILLAGE CORNER—Bleecker St. & LaGuardia Pl., 473-9762. Fri.-Tues., pianist Lance Hayward; Jim Roberts & Friends play Wed. & Thurs. AE, MC, V.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-4259)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, December 6

LOS ANGELES PHILHARMONIC, Carlo Maria Giulini conductor. Overture to Verdi's *La Forza del Destino;* Laderman's Symphony No. 4 (N.Y. premiere); Beethoven's Symphony No. 5. Avery Fisher Hall at 8. $9-$17.50.

RITA BOUBOULDI, pianist. Brahms, Beethoven, Chopin. Carnegie Hall at 8. $6-$20, or $125 (benefit, Leukemia Society).

STEFAN ZUCKER, tenor / **ROSINA WOLF, LYNDA ELLIOTT,** sopranos/**DUANE DIRKS,** tenor/**JOHN SIEGLING,** baritone. U.S. and 20th-century premieres of works by Bellini and Rubini. Merkin Concert Hall at 8. $9.

QUINTET OF THE AMERICAS—Barber, Atehortua, Gonzalez, Calabro, others. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. $6.

TAFELMUSIK—Telemann, Vivaldi, Luening, Cowell. Provincetown Playhouse, 133 Macdougal St. (777-1827), at 8. $6.

HAL ARCHER, flutist/**LORNA FARALDI,** pianist. Carnegie Recital Hall at 8. $6.

CYNTHIA PETERSON, pianist. Lincoln Center Library at 4. Free.

PAMELA SKLAR, flutist/**LAURIE HOWE,** cellist/**NANCY GARNIEZ,** harpsichordist. Music of Locatelli, Loeillet, Handel. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

BRASS ANONYMOUS, a quintet. Music from Renaissance to rock, Gabrieli, Gershwin. Church of the Holy Apostles, Ninth Ave. at 28th St., at 8. $5.

CLASSICAL POPS, a chamber group. Purcell to Joplin on flute, bassoon, clarinet. YWCA, Lexington Ave. at 53rd St. (755-4500), at 7:30. $5.

Tuesday, December 7

PHILADELPHIA ORCHESTRA, Krzysztof Penderecki, William Smith conductors; soprano Benita Valente, mezzo-soprano Katherine Ciesinski, tenor Jerold Norman, bass Malcolm Smith; Temple U. Chorus. Penderecki's *Te Deum;* Sibelius's Symphony No. 2. Carnegie Hall at 8. $9, $12.

NEW YORK PHILHARMONIC, Jesus Lopez-Cobos conductor; clarinetist Stanley Drucker. Schubert's Symphony No. 4; Nielsen's Clarinet Concerto; Barber's *Adagio for Strings;* Strauss's *Death and Transfiguration.* Avery Fisher Hall at 7:30. $6-$22.

SHIRLEY VERRETT, soprano, with pianist Warren George Wilson. All-Brahms program, including "Four Serious Songs." 92nd St. Y at 8. $10-$15.

MANHATTAN STRING QUARTET—Mozart's Quartet in d, K. 421; Prokofiev's Quartet No. 2, Op. 92; Schubert's Quartet No. 14 in d, "Death and the Maiden." Merkin Concert Hall at 8. $7.

SANTIAGO RODRIGUEZ, pianist. Bach, Brahms, Ginastera, others. Alice Tully Hall at 8. $8, $10.

RUTH WATERMAN, violinist, with violist Matthias Buchholz and pianist Robert Merfeld. Paganini, Schubert, Bach, Martinu, Bartók. Merkin Concert Hall at 2. $4.50.

SOLISTI NEW YORK, Ransom Wilson conductor and flutist. Telemann, Dukas, Stravinsky, Francaix, Vivaldi, Mozart. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $5.

MANNES ORCHESTRA, Sidney Harth conductor; bassoonist Daniel Vimont. Brahms's *Tragic Overture;* Stearns's *Six Paintings of Claude Monet;* Weber's Bassoon Concerto in F; Beethoven's Symphony No. 7. Hunter College, Park Ave. at 69th St., at 8. Free.

KAREN WILLIAMS, soprano/**CLIFF JACKSON,** pianist. Trinity Church, Broadway at Wall St., at 12:45. Free.

JONATHON BRAHMS, flutist. Lincoln Center Library at 4. Free.

MUSIC LIVE!—Political rock and salsa with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

JUDITH RASKIN, soprano, with Laura Leon. Hugo Weisgall's *The Golden Peacock* in concert tribute to the composer. Rathaus Recital Hall, Queens College, LIE and Kissena Blvd., Flushing, Queens, at 1. Free.

RICKY WILLIAMS & TOUCH—Rhythm and Blues. Albee Square Mall, DeKalb Ave., Brooklyn (522-5552), at noon. Free.

Wednesday, December 8

PITTSBURGH SYMPHONY, Andre Previn conductor; pianist Alicia De Larrocha. Haydn's Sinfonia Concertante, Op. 84; Brahms's Piano Concerto No. 2. Avery Fisher Hall at 8. $12-$17.50.

RUDOLF SERKIN, pianist. Beethoven Sonatas No. 30 in E, Op. 109; No. 31 in A-flat, Op. 110; No. 32 in c, Op. 111. Carnegie Hall at 8. $13-$25.

LITTLE ORCHESTRA SOCIETY/GREEK CHORAL SOCIETY, Dino Anagnost conductor; mezzo-soprano Katherine Ciesinski, tenor David Gordon, baritone William Metcalf, bass Richard Crist. Berlioz's *L'Enfance du Christ.* Alice Tully Hall at 8. $8-$25.

MARTHA ANNE VERBIT, WILLIAM WESTNEY, pianists/**DANIEL STEPNER,** violinist, **PATRICIA MCCARTY,** violist, with violinist Diane Pettipaw and cellist David Fink. Music by Leo Ornstein, in 90th-birthday tribute. Program includes a N.Y. premiere. Merkin Concert Hall at 8. $7.

SERGIU SCHWARTZ, violinist. Works by Brahms, Franck, Lees, Bloch, Saint-Saëns. Carnegie Recital Hall at 8:30. $5.50.

MUSIC FOR HARP AND STRINGS, with harpist Heidi Lehwalder, violinists Peter Zazofsky and Daniel Phillips, violist Paul Neubauer; cellist Fred Sherry, and speaker June LeBell. Caplet's *Mask of the Red Death* (after Poe); Debussy's *Danses* for Harp and Strings; Saint-Saëns's Fantasy for Violin and Harp, Op. 124; Salzedo's *Scintillation.* 92nd St. Y at 8. $7-$9.50.

A SALUTE TO DOC CHEATHAM—Jazz. With Cheatham, Vic Dickenson, Budd Johnson, Arvell Shaw. NYU Loeb Student Center, 566 LaGuardia Pl. at Washington Square So. (598-3757), at 8. $5.50.

LAURENTIAN STRING QUARTET—With soprano Judith Bettina. Works by Ravel, Schoenberg, Sacci. Pope Auditorium of Fordham at Lincoln Center, Columbus Ave. and W. 60th St., at 8. $3.

MARK GODWIN, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 3. $3.

MANHATTAN SYMPHONY ORCHESTRA—Vladimir Kin conductor; pianist Joseph Joubert; mezzo-soprano Dolora Zajic. Glinka, Rachmaninoff, Prokofiev. Manhattan School of Music, 120 Claremont Ave. (749-2802), at 8. Free.

NEW YORK CONSORT OF VIOLS—Music of Thomkins, Gibbons, Byrd, Morley, Gabrieli, Arcadelt, Praetorius. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. $6 donation.

CONCERT ROYAL—Bach, accompanied and unaccompanied. St. Thomas Church, Fifth Ave. at 53rd St., at 7:30. $5.

LAZAR WEINER—Recital dedicated to the composer. Dr. Max Wohlberg, with mezzo-soprano Mary Finesinger, baritone Robert Abelson, pianist Zalmen Mlotek. Anne Goodman Hall, 129 W. 67th St. (889-6800), at 7. $5.

MEWS OF ELOQUENCE/ANITA ARONOFF—"ALL FELINE" vocal quartet, works of Rossini, Brahms, Mendelssohn; Welsh and German carols./Songs for Hanukkah. New York City Department of Cultural Affairs, 2 Columbus Circle, at 12:30. Free.

PAMELA ROSS, pianist. Lincoln Center Library at 4. Free.

NORMAN GROSSMAN, percussionist. A concert and workshop. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

RALPH OURS, trumpeter. Music of Stevens, Enesco, Tartini, Bozza. Interlude, 137 Greene St. (420-0757), at 8. $5.

IAN HOBSON, pianist. Haydn, Schumann, Rachmaninoff. Brooklyn College at 8. $5.

Thursday, December 9

NEW YORK PHILHARMONIC, Erich Leinsdorf conductor; soprano Kathleen Battle, mezzo-soprano Claudia Catania, contralto Mira Zakai, tenor John Aler, bass Tom Krause; New York Choral Artists. Bach's Mass in B Minor. Avery Fisher Hall at 7. $6-$22.

SYOKO AKI, violinist/**JOAN PANNETTI,** pianist; pianist Leon Kirchner, guest. Mozart, Kirchner, Bartók, Schubert. 92nd St. Y at 8. $7-$9.50.

LEAGUE-ISCM, with pianists Aleck Karis and Stephen Drury and saxophonist John Sampen. Carnegie Recital Hall at 8. $6.

ARIANNA GOLDINA/REMY LOUMBROZO, N.Y. debut. Schumann, Stravinsky, Mozart, others. Merkin Concert Hall at 8. $7.

NEW AMSTERDAM SYMPHONY ORCHESTRA—*Anthony Morss, conductor; violinist* Laura Hamilton. Works by Kent, Bruch, Saint-Saëns. Trinity School, 139 W. 91st St. (228-6988), at 8. $6.

ANDY THOMAS-ANSELMO/JOHN HARRIS—*An evening of song, from classical to Broadway.* NYU Loeb Student Center, 566 LaGuardia Place, at Washington Square South (598-2027), at 8. $4.

ANDREW APPEL, harpsichordist. Music of D'Anglebert, Couperin, J.S. Bach. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

BARGEMUSIC CHAMBER PLAYERS—Music of Jellinek, Debussy, Beethoven. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $6.

PLAYERS BRASS QUINTET—Classical music. New Dorp Library, 309 New Dorp La., S.I. at 7. Free.

Friday, December 10

PITTSBURGH SYMPHONY, André Previn conductor; violinist Pinchas Zukerman. Berlioz's Overture *Benvenuto Cellini;* Sessions's Symphony No. 2; Beethoven's Violin Concerto. Avery Fisher Hall at 8. $9-$17.50.

NEW YORK PHILHARMONIC—At 1. See 12/9.

BROOKLYN PHILHARMONIC SYMPHONY ORCHESTRA, Lukas Foss conductor. Meet the Moderns, with soprano Carol Plantamura; Bernard Rands, Leo Smit, composer-performers. Cage, Cowell, Harrison, Thomson (N.Y. premiere), others. Cooper Union Great Hall, Third Ave. and 7th St. (254-6300), at 8. $5.

JUDY COLLINS—Carnegie Hall at 8. $10.50-$15.

ROGER SALANDER, clarinetist/**HARALD OSSBERGER,** pianist. Erich Eder de Lastra's *Pentagram* for Clarinet and Piano (N.Y. premiere), and works by Debussy, Poulenc, Stravinsky, Brahms. Carnegie Recital Hall at 8. $5.

BEAUX ARTS TRIO—Haydn, Shostakovich, Mendelssohn. Metropolitan Museum at 8. $12.

ENSEMBLE FOR EARLY MUSIC—A performance of "Daniel and the Lions." Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (678-6900), at 8. $10-$15.

DANTE ROSATI, guitarist. CAMI Hall, 165 W. 57th St. (757-3255), at 8. $5.

AWILDA VERDEJO, soprano/**ABRAHAM LIND OQUENDO,** baritone/**JOSE RAMOS SANTANA,** pianist. Songs of Beethoven, Brahms, Turina, Ravel, Gershwin. Town Hall at 8. $5-$20.

KATHLEEN SUPOV, pianist. Lincoln Center Library at 4. Free.

MOUNT HOLYOKE COLLEGE CHRISTMAS CHORAL PROGRAM—St. Thomas Episcopal Church, Fifth Ave. and 53rd St. (371-2139), at 8. $10.

CHAMBER MUSIC—Student recital. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

MARIANNE KREMER, guitarist. Music of Dowland, Sor, Villa-Lobos, Ravel. Interlude, 137 Greene St. (420-0757), at 8. $5.

JOHN MOTLEY SINGERS, with Dizzy Gillespie. Julia Richman High School, 317 E. 67th St. (245-1548), at 8. $18, in advance $15.

LEHMAN COLLEGE CHORUS, Joseph DelliCarri conductor, assisted by the Bronx Symphony Orchestra Chamber Players. Lehman College, Bedford Park Blvd. West, Bronx (960-8211), at 8. Free.

CARYL P. WEISS, guitarist-singer. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $2.50.

Saturday, December 11

NEW YORK CHORAL SOCIETY, Robert DeCormier conductor; Peter, Paul, and Mary. Music of Hanukkah and Christmas, in a festive mood. Carnegie Hall at 2:30; $6, $9. At 8, sold out.

Y CHAMBER SYMPHONY GOES BAROQUE, Jorge Mester conductor; Michala Petri, recorder (American debut). Vivaldi program, including two recorder concerti and *The Four Seasons*. 92nd St. Y at 8. $10, $11.

NEW YORK PHILHARMONIC—See 12/9.

DESSOFF CHOIRS, Michael Hammond conductor; sopranos Nan Nall, Lise Messier; tenors Frank Hoffmeister, Ray de Voll, David Smith; organist Walter Hilse, harpsichordist James Richman. Monteverdi's *Vespers of 1610*. Alice Tully Hall at 8. $8, $10.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Beethoven's Quartet in c, Op. 18, No. 4; Debussy's Quartet in g, Op. 10; Franck's Quintet in f. Paula Cooper Gallery, 155 Wooster St., at 6. Cushion seating, available at 5; $6.

RICHARD STOLTZMAN, clarinetist/**IRMA VALLECILLO,** pianist. Works by Bach, Brahms, Busch, Berg, Bernstein. Washington Irving High School, 16th St. and Irving Place (586-4680), at 8. $2.

ENSEMBLE FOR EARLY MUSIC—At 4 and 8. See 12/10.

RECITAL '82—A.C. LEWIS—Chamber ensemble, with the Microtones. Premieres by Harrison, Lifschutz, Zappa, Lewis. Merkin Concert Hall at 8. $4.

FRANKIE MANN: MUSIC WITHOUT FANS—Experimental electronic music. The Kitchen, 484 Broome St. (925-3615), at 8:30. $5.

ROSE / NAGATA / KREGER TRIO (N.Y. debut). Haydn, Shostakovich, Schumann. Metropolitan Museum at 2:30. $4.

ARIOSO TRIO—Music of Nordgren, Kokkonen, Sibelius, Merilainen, Beethoven. Donnell Library Center, 20 W. 53rd St. (621-0620), at 2:30. Free.

ANDREW DE MASI, clavichord/**ANDREW BOLOTOWSKY,** flutist. Buecker and Harpsichords, 465 W. Broadway (260-3480), at 4, 5, and 6. Free.

EPHAT MUJURU—Mbira music of Zimbabwe. Alternative Museum, 17 White St. (966-4444), at 8. $6.

RIVERSIDE CHORAL SOCIETY—Lincoln Center Library at 2:30. Free.

CANADIAN BRASS—Works by Bach, Mussorgsky, Ravel. Lehman College Center for the Performing Arts, Bedford Park Blvd. West, Bronx (960-8833), at 8. $8-$12.

PAULA ROBISON, flutist/**STEPHEN KATES,** cellist/**YEFIM BRONFMAN,** pianist. Chopin, Weber, Mendelssohn, Prokofiev. BAM at 8:30. $7.

BROOKLYN PHILHARMONIC SYMPHONY ORCHESTRA—BAM at 8. $6.50. See 12/10 for program.

KALICHSTEIN-LAREDO-ROBINSON TRIO—Haydn, Ravel, Brahms. Queens College Colden Center, LIE and Kissena Blvd., Flushing, Queens (793-8080), at 8:30. $6-$8.

DAVID STEIN, pianist. Brooklyn Conservatory of Music, 58 Seventh Ave. (622-3300), at 8. $4 donation.

Sunday, December 12

MESSIAH, by Handel. Masterwork Chorus and Orchestra, David Randolph conductor; Judith Nicosia, Janice Meyerson, Michael Crouse, Grayson Hirst, Edward Pierson, Michael Burt, and harpsichordist Michael May. Avery Fisher Hall at 2:30. $7-$16.

FREDERICA VON STADE, mezzo-soprano/**NICOLAI GEDDA,** tenor/**JAMES LEVINE,** pianist. Songs by Bizet, Glinka, Gounod, Liszt, Poulenc, Tchaikovsky. Metropolitan Opera House at 5. $8-$25.

WALTER HAUTZIG, pianist. Mozart, Bach, Beethoven, Schubert. 92nd St. Y at 8. $8-$9.50.

JESSYE NORMAN, soprano, with pianist Phillip Noll. Songs by Ravel and Brahms. Carnegie Hall at 8. $8-$15.

PAULA ROBISON—At 2. See 12/11.

DULCINEA TRIO—*Songs of the Auvergne,* by Canteloube; other works by Ravel, Saint-Saëns, Britten, others. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 3. Free.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with the Emerson String Quartet. See 12/11 for program. Alice Tully Hall at 5. $12.

YOUTH SYMPHONY ORCHESTRA OF NEW YORK, David Alan Miller conductor; cellist Orfa Harnoy. Wagner, Bach-Elgar, Schumann, Tchaikovsky. Carnegie Hall at 3. Free.

A GIFT OF JOY, multimedia celebration of Hanukkah, with folk song and dance, by the Parparim Ensemble. 92nd St. Y at 11:30 a.m. and 2:30 p.m. $5.

HEIDI NITZE, soprano, with pianist Margaret Singer, Riverside String Quartet. Brahms, Chausson, Duparc, Handel, Scarlatti. Merkin Concert Hall at 8. $8.

ENSEMBLE FOR EARLY MUSIC—At 4 and 8; see 12/10.

OPEN SING, of Handel's *Judas Maccabeus,* by the Y Chorale, Amy Kaiser conducting. 92nd St. Y at 2. $4.

MARYANNE KREMER, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 3. $3.

A SALUTE TO MATICA SLOVENSKA—A concert of Slovak music. Carnegie Recital Hall at 2. $8.

GENTLE VERSION, a singing group from the Philippines. Carnegie Recital Hall at 8:30. $7, $10.

WEST SIDE MADRIGALISTS, with old-time instruments. "An Americana Christmas." Fraunces Tavern Museum, 54 Pearl St. (425-1778), at 2. $2.

THE RAINCOATS, an all-women British rock band. The Kitchen, 484 Broome St. (925-3615), at 8:30. $5.

JEAN-IVES POUPIN, pianist. Jazz recital. Interlude, 137 Greene St. (420-0757), at 8. $5.

LI PI HSIEH, pianist. Music of Haydn, Ravel, Schumann. Interlude, 137 Greene St. (420-0757), at 3. $5.

MUSIC DOWNTOWN'S CHAMBER ORCHESTRA, Jonathan Strasser conductor; violinist Galina Heifetz; flutist John Ranck. Works by Manfredini, Vivaldi, Kennan, Vaughan Williams. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 3. $5.

ROSLYN STRING QUARTET—"Brilliant Images." A program of romantic 20th-century music for soprano, strings, and piano. Marymount Manhattan Theater, 221 E. 71st St. (580-2384), at 8. $15, $18.

KEN LAUFER, comedian/pianist. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4 donation.

BARGEMUSIC CHAMBER PLAYERS—At 1:30 and 4. See 12/9.

ELL'S KITCHEN—A nine-piece jazz fusion orchestra. Queens Museum, Flushing Meadow, Corona Park, Queens (592-2405), at 2:30. Free.

NEW YORK CHAMBER SOLOISTS—Music of Bach, Haydn, Telemann, Mozart. Lehman College Center for the Performing Arts, Bedford Park Blvd. West, Bronx (960-8833), at 3. $7, $9.

CONCERTS IN CHURCHES—Chamber Sound; Roseman, Stravinsky, Handel, Falla, Gounod. Christ and St. Stephen, 120 W. 69th St., at 8. $5. . . Cappella Nova, directed by Richard Taruskin; a Renaissance Christmas Mass by Lasso. Corpus Christi, 121st St. east of Broadway, at 3. $6. . . Epiphany Artists; arias and duets by Bach, Handel, Mozart. Epiphany, 1393 York Ave., at 2:30. $5. . . Grace Choral Society, Alexander Rom conducting; Christmas portion of Handel's *Messiah*. Old First, Seventh Ave. and Carroll St., Park Slope, Brooklyn, at 4. $6. . . Vespers; music of Handel, Frederick Grimes directing the choir and soloists; Part I of Handel's *Messiah;* Harp Concerto in B, with harpist Sara Cutler. Holy Trinity Lutheran, CPW at 65th St., at 5. Offering. . . Mezzo-soprano Sarah Young, with men's chorus and pianist John Van Buskin. Brahms, Tchaikovsky, others. St. George's, 16th St. east of Third Ave., at 8. Free.

Opera

Metropolitan Opera
At the Metropolitan Opera House

THRU APRIL 14—Mon., 12/6, at 8: *Parade,* Manuel Rosenthal conducting; Satie's *Parade,* with Chryst, Metropolitan Opera Ballet; Poulenc's *Les Mamelles de Tiresias,* with Malfitano, Holloway, Ellis, Decker, Love, Kraft; Ravel's *L'Enfant et les Sortileges,* with Harris, Robinson, Merritt, Bradley, Frank, Velis. 12/7 at 8: Verdi's *Macbeth,* Levine conducting; with Olivia Stapp (debut), Quilico, Jenkins, Plishka. 12/8 at 7:30: Wagner's *Tannhäuser,* Levine conducting; with Marton, Troyanos, Sooter, Weikl. 12/9 at 8: Donizetti's *Lucia di Lammermoor,* Bonynge conducting, with Sutherland, Raffanti, Schexnayder, Morris. 12/10 at 8: *Macbeth,* same as 12/7, except Milnes for Quilico. 12/11 at 1:30: *Parade;* same as 12/6 (broadcast, WQXR). 12/11 at 7:30: *Tannhäuser,* Levine conducting; with Meier, Cornell, Sooter, Weikl.

Other

LA BOHEME, by Puccini. Amato Opera, 319 Bowery (228-8200). 12/11, 17, 18, 1/7, 8 at 7:30; 12/12, 1/2, 9 at 2:30. $7. Special performances 12/19 at 3, with a holiday party, $20; New Year's Eve at 8, with buffet and entertainment, $30.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 12/8-30: Herbert's *Babes in Toyland*. Wed.-Fri. at 7:30, Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Also 12/21, 28 at 7:30. Tues.-Thurs. $7-$12. Fri.-Sun. $7-$12.50.

IOLANTHE, by Gilbert and Sullivan. Village Light Opera Group, in the operetta's 100th-anniversary production. Fashion Institute Theater, 227 W. 27th St. (685-9537). 12/10, 11 at 8; 12/11, 12 at 2. $10, except for matinee 12/11—$8.

PARIS AND HELEN, by Gluck. American premiere, in an English translation. Queens College Opera Studio, directed by Hugo Weisgall. Queens College, LIE and Kissena Blvd., Flushing (520-7200). 12/9, 10, 11 at 7:30; 12/12 at 2. $4.50.

LA TRAVIATA, by Verdi. Center for Opera Performance, at Martin Luther King Jr. High School, Amsterdam Ave. at 65th St. (581-9275). 12/7, 8, 9, at 8. $5.

Dance

Alvin Ailey American Dance Theater
At City Center

THRU 12/19—$5-$25. 12/7 at 8: *Streams, Treading, Spectrum. Revelations.* 12/8 at 8: *The Stack Up, Pigs & Fishes, Sonnets, Memoria.* 12/9 at 8, *Phases, Waves, Introduction and Allegro, Concerto in F.* 12/10 at 8: *The Stack Up, Songs Without Words, Revelations.* 12/11 at 2, *Blues Suite, Fontessa & Friends, Memoria.* 12/11 at 8, *Landscape, Waves, Introduction and Allegro, Revelations.* 12/12 at 2: *Blues Suite, The River, Memoria.* 12/12 at 7:30, *Landscapes, Pigs & Fishes, Sonnets, Concerto in F.*

José Limón Dance Company,
At the Joyce Theater

THRU 12/19—12/7, 9, 11, 15, at 8, 12/19 at 2: *Air for the G String, The Unsung, The Moor's Pavane, There Is a Time.* 12/8, 10, 16, 18 at 8, 12/12 at 2 and at 7:30: *Sonata, Carlota, Missa Brevis.* 12/19 at 7:30: *There Is a Time, The Moor's Pavane, Missa Brevis.* 12/14, 17 at 8: *Sonata; Magritte, Magritte; The Emperor Jones.*

New York City Ballet
At the New York State Theater

THRU 2/20/83—$3-$30. Thru 1/2, *The Nutcracker*. 12/7-9 at 6; 12/10 at 8; 12/11 at 2 and 8; 12/12 at 1 and 5.

Dutch National Ballet
At BAM

THRU 12/12—$5-$17.50. 12/7 at 7, 12/10, 11, at 8. 12/11, 12 at 2 p.m.: *A Garden Unkempt, Four Last Songs, Phyrrhic Dances II.* 12/8 at 7, 12/9 at 8: *Dialogues, Twilight, Sarcasms, Trois Gnossiennes, 5 Tangos.*

Other

HANNAH KAHN DANCE CO., in a new work for eight dancers. Dance Center at the Y, 344 E. 14th St. (673-2207). 12/11 & 12 at 8. $5.

DIANE FRANK AND DEBORAH RILEY, premiere of *Roam (Second Site).* Cunningham Studio, 463 West St. (924-5941). 12/8-10 at 9. $5.

JANET GERSON DANCE CO.—*Consuming Love (An Insect Fantasy)* and other dances. Little Theater, 5 W. 63rd (787-6557). 12/11 & 12 at 8. $5.

DAVID GORDON'S PICK UP CO., *Trying Times.* Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 12/6, 8-11, 13, 15-18, and 20 at 8; 12/12, 19 at 3. $5.

NEW DANCE ALLIANCE, choreography of Karen Bernard, Richard Lane, and Cydney Wilkes. 182 Duane St. (226-7624). 12/9-12 at 8:30. $5.

STUART PIMSLER DANCE & THEATER—*Indicators, Glory Portraits.* Parkfast Dance Stadium, 471 Broadway (924-0077). 12/8-12 at 8:30. $5.

RIVERSIDE DANCE FESTIVAL, Jelon Vieira/Dance Brazil, 12/8 & 10 at 8, 12/12 at 2. . .Deborah Carr Theatre Dance Ensemble, 12/9, 11, 12 at 8. Riverside Church, 120th St. and the Drive (864-2929). $6.

OTHER EVENTS

Happenings

LIPIZZANER STALLIONS, from Vienna's Spanish Riding School. Madison Square Garden (564-4400). 12/7, 8, 9, 10 at 8. $10-$25.

HOLIDAY GLOW is all about us now: 12/6 at 5:30 p.m., *one of the glowingest spots in town lights up,* when Rockefeller Center's giant tree is touched with the magic. Music, skaters, and other entertainment... Next day, up at the Cloisters, in Ft. Tryon Park, the holiday decorations become part of the scene, with indoor gardens and a crèche with 15th-century Florentine figures... Congregation Ansche Chesed presents a Hanukkah Arts Festival, 12/12, 11-5, at 251 W. 100th St. A Jewish-book fair, with Isaac Bashevis Singer and Paul Cowan doing the autographing; at 3, Barry and Barbara Rosen, who lived through the Iranian hostage crisis, will speak; pottery, weaving, jewelry, and calligraphy at a crafts fair; a latke-frying contest at 1; children's entertainment; and at 5, the Voice of the Turtle choral group will sing Sephardic music. For the fair, admission is $3 adults, $1 seniors and children, $7 a family; concert admission, $6... Symphony Space, Broadway and 95th St., will host the annual Christmas Revels, "a Victorian Celebration," with all sorts of old-fashioned singing and carrying on—the Chalk Farm Salvation Army Band, the Tottenham Town Criers, the Dingley Bell Dancers, the Greenaway Children, and scores more. 12/10, at 8, 12/11 at 3 and 8, 12/12 at 1 and 6. $8, $10; children $6... Old Westbury Gardens, L.I., is done up for the holidays, too, and 12/8-12, there'll be special happenings, like concerts Wed.-Fri., Santa on hand Sat., caroling on Sun. Also decorations, a tree, gift shop, and such... What could be more in a wassail mood than a Repeal Party, by the Women's Association of Allied Beverage Industries? 12/6, Roosevelt Hotel, 5:30-8:45. It's a benefit for charities at Christmastime, and costs $15, which includes buffet, dancing, and a single drink. Wassail!

THE MAGNIFICENT CHRISTMAS SPECTACULAR—70 performers, including the Rockettes, in an all-live musical celebration that includes "The Nativity." Radio City Music Hall, Sixth Ave. and 50th St. (757-3100). Thru 1/6, at various times. No performance Mon. $15-$18.50. 12/7, 9 at 2:30; 12/8, 11 at 11, 2:30, 7:30; 12/10 at 2:30, 7:30; 12/12 at 12:30, 4, 7:30.

IN AN ART-CRAFT MOOD, some fairs and activities: The Bedford Stuyvesant Restoration lobby, 1368 Fulton St., Brooklyn, will be site of an arts-crafts fair, with work by local senior citizens. Handmade gifts of all kinds; 10-4, 12/9-10... The tree at the Ukrainian Museum, 203 Second Ave., is up, and decorated with the fascinating artworks that we can learn to make, at workshops 12/11, 12, 19, 2-4; $3.50, free to ages 7-12 (228-0110)... A London fair, at the Church of the Resurrection, 119 E. 74th St., features English delicacies, boutique items, brass rubbings from England (or make your own), and a lunch 12-2 ($6). Date is 12/11, 11-4. $1, children 50 cents... Another *bazaar, 12/11 at 7:30, also has gift ideas, some in a* flea market, the rest all-new merchandise. Agudath Shalom Temple, 3714 18th Ave., Brooklyn. The American Cancer Society benefits... More crafts, this time in a juried show, include toys, pipes, enamels, quilts, clothing, blacksmith works, much more. N.Y. State Armory, 125 W. 14th St. 12/10-12, 17-19; *Fri. 3-9;* Sat. Sun. 10-6. $2.50... *The Good Apple* Craft Fair, P.S. 9 on Columbus Ave. between 83rd and 84th, includes pottery, woodwork, painting, jewelry, sculpture, other items, as a community fundraiser. Dates are 12/10, 17, 6-9; 12/11, 18, 10-9; 12/12, 19, noon-6. $2... The West Side Potters hold forth at the West Side Y, 5 W. 63rd St., 12/9, 5-10; *12/10, 10-10; 12/11, 10-8. All kinds of buying and* giving ideas—all one-of-a-kind... Out in Jackson Heights, Queens, a Christmas Art Show has original art and boutique items; 12/11, 11-5; 12/12, 11-3. Studio at 35-64 79th St.

WORDS FOR LISTENING—A couple of bookish events are worth noting. Terry Jones, of Monty Python infamy and imagination, has written a children's fantasy collection, *Fairy Tales.* He'll be at the Cornelia St. Cafe, 29 Cornelia St. in the Village, near Sixth Ave., *to read selections and greet small fans* (us too!), 12/6, at 4:30... Same day, at 6:30, we can go over to B. Dalton's at Sixth Ave. and 8th St. and hear readings in honor of the Dutch-American bicentennial. Isaac Azimov and Manuel van Loggem will read from *New Worlds From the Lowlands: Fantasy and Science Fiction of Dutch and Flemish Writers* and *Foundation's Edge.* It's free, with wine and cheese... And as if all the above weren't incentive enough to get out and DO this winter, then listen to Howard (Adventure on a Shoestring) Goldberg tell you more, 12/9, at 5:30 and 8, at 20 W. 40th St. $4.50, and you'll get some new and inexpensive ideas... The version by Patrice Chéreau of Wagner's "Ring," to be shown on Ch. 13, is sure to provoke talk, and you can preview it all, at the Wagner Society open meeting, 12/10 at 7:30, at the Vanderbilt Y, 224 E. 47th St. Donation for *non-members; there'll be a roundtable,* with singer Fritz Hübner and video director Brian Large (666-3436).

BIG APPLE CIRCUS, under a tent at Lincoln Center (860-7320). Thru 1/2/83. Performances at various times, $6-$18. 12/6 at 4 and 7:30; 12/7, 8 at 11 a.m. and 7:30; 11/10 at 4 and 8; 11/11, 12 at 1 and 4.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $3.90; children, $2.

Tours

CHELSEA ARTISTS—92nd St. Y *tour. Visit studios of* David Klass and Thelma Appel. 12/12, 1-4; preregister (427-6000, ext. 134).

CENTRAL PARK—12/12 at 2, meet at Vanderbilt Gate, 105th St. and Fifth Ave., for a tree tour. Free.

THE SOUTH BRONX HAS A HEART—Tour with the Bronx County Historical Society. 12/12 at 1:30, meet at Bronx County Court House, 161st St. and Grand Concourse. $4.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself. Phone for details on the hikes.

FIELD TRIPS—Walk from noon to 5 with Steven Brill, with wild foods in mind. 12/12, Alley Pond Park, Queens. Phone for directions and details (291-6825). $15.

PARK WALKS AND WORKSHOPS IN THE BOROUGHS, with the Urban Park Rangers, all free. In the Bronx (822-4450): Humane education and Urban Wildlife Workshops, 12/11 at 2. Registration required... In Brooklyn (856-4210): 12/12 at 1, meet at Grand Army Plaza and Prospect Park, for "Nature in the North End"... Manhattan (397-3091): See "Central Park," above. Staten Island (442-1304): 12/12 at 2, learn to make miniature wreaths from natural materials. Pre-registration required... Queens (699-6722).

Sports

FOOTBALL—**Giants** at Giants Stadium, Meadowlands, E. Rutherford, N.J. (201-935-8222). $11-$14. 12/11 at 12:30, vs. Philadelphia... **Jets,** at Shea Stadium, Flushing (421-6600). $10-$14. 12/12 at 1, vs. Tampa Bay.

HOCKEY—**Rangers,** Madison Square Garden (563-8000). $6-$17. 12/12 at 7:30, vs. New Jersey... **Islanders,** Nassau Coliseum (516-794-4100). $13-$20. 12/7 at 8:05, vs. Toronto. 12/11 at 8:05, vs. New Jersey.

BASKETBALL—N.Y. Knicks, Madison Square Garden (563-8000). 12/11 at 7:30, vs. Washington.

INDOOR SOCCER—N.Y. Arrows, at Nassau Coliseum, Uniondale, L.I. (516-692-7769). $4-$11. 12/7 at 7:35, vs. St. Louis.

RACING—The thoroughbreds are at Aqueduct, Jamaica, Queens (641-4700). Daily ex. Tues. Post time 12:30, Sun. 1:05. $2... Yonkers Raceway, Westchester (914-968-4200). Trotting races nightly at 8, except Sun., thru 1/15. $2.25, $3.25.

Children

NIGHTINGALE, concert version of Charles Strouse's musical tale. First All-Children's Theatre, 37 W. 65th St. (873-6400). 12/10 at 7, 12/11 at 3 and 7, 12/12 at 2 and 5.$6.

TOM GLAZER, in a concert for Hanukkah. Traditional and folk songs. Jewish Museum, 1109 Fifth Ave. (860-1888). 12/12 at 1 and 4. Under 16, $2.50; adults $4.50.

BREAKFAST WITH SANTA—Gimbels, 33rd St. *and Broadway, 11th-floor cafeteria. An ice show, too.*

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OTHER EVENTS

12/11, 12, 18, 19 at 9:30 a.m. $3.25; tickets at giftwrap desk, 4th floor.

A CHRISTMAS PARTY—Refreshments and carol singing, plus a craft project. Morris-Jumel Mansion, W. 160th St. and Edgecombe Ave. (923-8008). 12/11 at 1. $3.50; reservations necessary.

HANSEL AND GRETEL, a shortened version of Humperdinck, by Opera Camerata. TOMI Theater, 23 W. 73rd St. (799-7973). 12/11, 12, 18, 19, 26, 27 at 1 and 4. $3; adults, $5.

AMAZING RAINBOWS—Performers are the young people of Children's Improv. Co., at 203 E. 88th St. (860-8679). Sat. at 3:30. $3, adults $3.50.

A VISIT FROM SANTA—Alice May's Puppets. Origami Center of America, 31 Union Square West (255-0469). Sun. thru 1/16, also 12/29, at 2. $2.

SIR GEORGE AND THE DRAGON—Lea Wallace Puppets, Gramercy Puppet Theater, 154 Lexington Ave. at 30th St. (245-9074). 12/11, 18 at 2. $2.50.

HUDSON VAGABOND PUPPETS—On display at Two World Trade Center lobby. On view daily 9-6, thru 1/1; also demonstrations by Lois Bohovesky, hourly, 10-4. Puppet shows, Sat. and Sun. 1 and 3. Free.

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634) at 1066 Madison Ave. at 81st St. (988-3404). 12/12 at 2, East Side: Story contest awards, presented by Madeleine L'Engle.

PUPPET PLAYHOUSE—Henrietta the Clown's puppet show, fairy tales. Fireboat House, 130 East End Ave., foot of Carl Schurz Park (289-2110). 12/11 at 1:30. $2.

HEIDI, a musical. Heights Players, 26 Willow Pl., Brooklyn (237-2752). Sat. and Sun. at 2, thru 12/19. Family Night, 12/10 at 8. $3.

HANSEL AND GRETEL—The opera, with a Muppet-like cast, by Brooklyn Opera Society. Albee Square Mall, DeKalb Ave. and Fulton St., Brooklyn (522-5552). 12/10 at 5; 12/12 at 3. Free.

PUPPET THEATER—A do-it-yourself project, with children making puppets and performing. West Side Repertory Theatre, 252 W. 81st St. (666-3521). Sat. at 3. $3.

TWICE UPON TWELVE, a Cinderella musical celebration. Academy Arts Theatre Co., 931 First Ave. at 51st St. (486-1431). Fri. at 7:30, Sat. at 2 and 7:30, thru 12/18. $3, adults $5.

THE MAGIC TOY SHOP, by Kathy Kane Puppets. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672). 12/11 at 1:30. $2.50... At 2:40, a "Please Touch" demonstration in a reproduction of a 17th-century Dutch room. $1.

TALES OF CHELM, a story-play based on folk tales. Corner Loft Theatre, 99 University Place (697-2549). Sun. at 1 and 3. $5.

PINOCCHIO, by the Nicolo Marionettes. Old First Church, Seventh Ave. and Carroll St., Brooklyn (638-5725). Sun. at 1. $3.

THE LITTLE PEOPLE'S THEATER COMPANY—Courtyard Playhouse, 39 Grove St. "Wilbur, the Christmas Mouse," Sat. and Sun. at 1:30. "Pinocchio's Christmas Journey," Sat. and Sun. at 3. Reservations are a must (765-9540). $3.50.

THE LITTLE MATCH GIRL—The Andersen tale told with music; directed by Nina Furst, starring 28 young people from city schools. The Arts at St. Ann's, 157 Montague St., Brooklyn Heights (875-0926). 12/8, 9, 10 at 8; 12/11 at 1 and 3; 12/12 at 3 and 5. $6 adults, $3 for children under 12.

CAPTAIN BOOGIE AND THE KIDS FROM MARS, a rock musical; Sat. and Sun., 3:30 at the Truck and Warehouse Theater, 79 E. 4th St. (254-5060). $3; adults $4.50.

MICHAEL TAUBENSLAG PRODUCTIONS—"Pinocchio" at 1, and at 2:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). 12/12. $3.

LITTLE MOOFY PUPPETOID PARTY—Children play-act, play instruments, and help design a Moofy. Each child gets a kit. 3 Sheridan Sq. (3G) at W. 4th St. and Seventh Ave. So. (691-8930). Sat. at 1:30. $1.50.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," a musical; Sat. and Sun. at 1. "The Snow White Show," a musical; Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, and audience participation. Sat. and Sun. at 1, 2:30 and 4. $4 (reservations required; all adults must be with a child).

MAGIC GARDEN WEEKEND, with Carol, Paula, and gang. Williamson Theater, College of Staten Island (462-3525). 12/11 and 12, at 10:30 a.m., 1, 3:30. $6.

POKO PUPPETS—La Guardia Community College Theater, 31-10 Thomson Ave., L.I. City, Queens (626-5053). 12/11 at 1:30. Free.

CHILDREN'S "NIGHTCLUB" REVUES—"Young Legends," by children 6-16. At Van Buren, 349 W. 46th St. (581-0222). Sun. at 3. $5 cover, $4 food or drink minimum... "The Early Show," entertainment by children and young people. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3. $5 cover, 2-beverage minimum... "Youngstars," a showcase with children from TV, Broadway, etc. At Something Different, 1488 First Ave. near 78th St. (570-6666). Sat. at 7, Sun. at 3 or 5:30. $4 minimum, $2 cover.

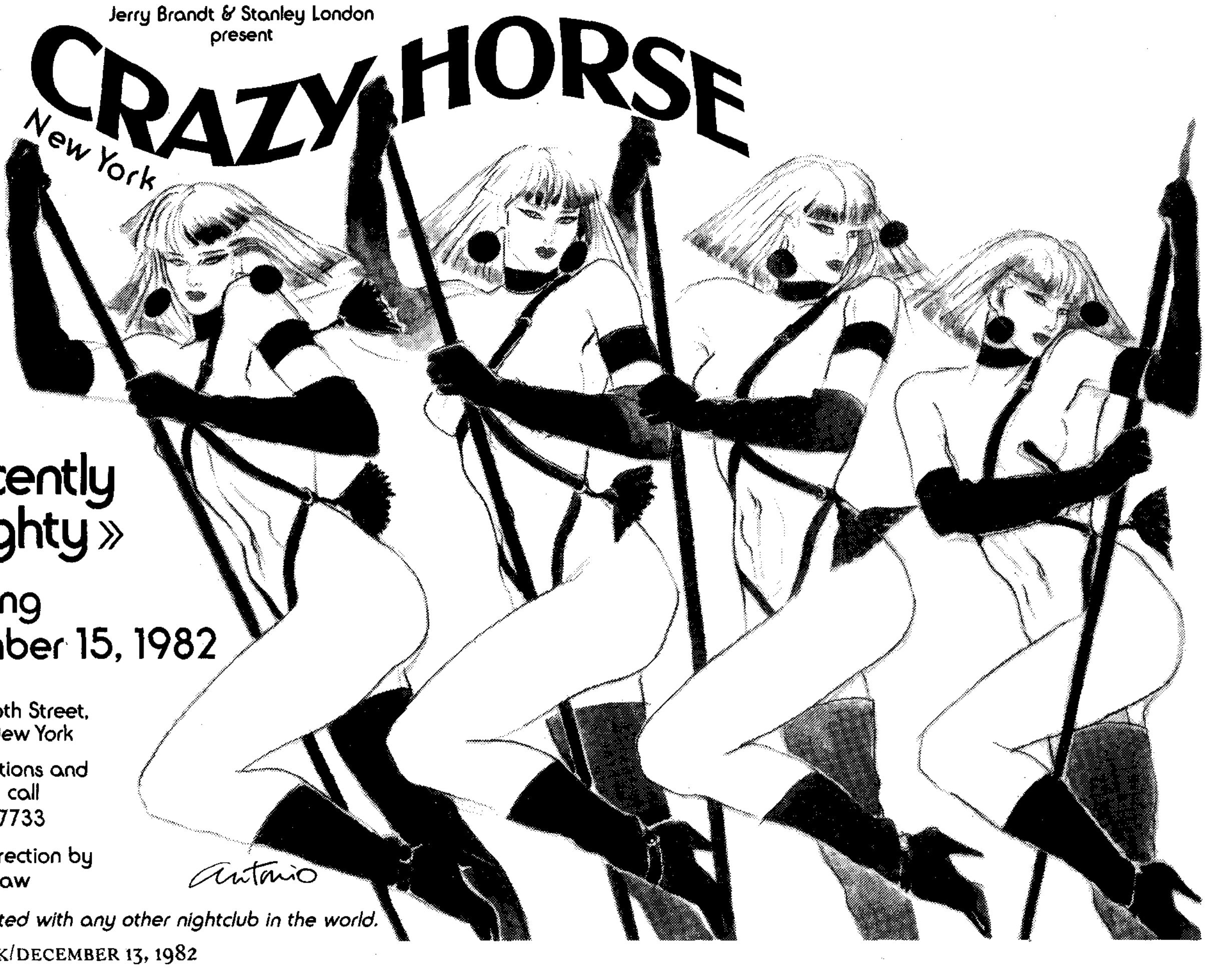
YOU'RE A GOOD MAN, CHARLIE BROWN—The "Peanuts" crowd set to music by Clark Gresner. Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. Sat. and Sun. thru 12/19, at 1 and 3:30. (516-599-1982). $3.50.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed., Th., Fri., Sun., 1-5; Sat., 11-5. Weekends $2, adults $3; weekdays $1 and $2. Multimedia museum. Games, demonstrations, etc... Special exhibit: Letters From Father to Son, thru 1/15; letters from Don Vlack... 12/11 at 1 and 3, writer Barbara Costikyan with holiday customs of other lands, autographing her book "Be Kind to Your Dog at Christmas." Sun. at 1 and 3, short films.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri., 3-5; Sat., 11-5; Sun., hol., noon-5; closed Mon. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here. Guided tours, Sat. Sun. at 3:30... 12/11 at 1:30, Felicia Tedesco and Shadow Puppets in "Festival of the Peaches." 12/12 at 1:30, the Lexington Trio, with chamber music. Free with museum admission.

WOODCARVING AND EMBROIDERY WORKSHOPS, at the Ukrainian Museum, 203 Second Ave., at 13th St. (228-0110). Embroidery: Sat. at 1; children 10-16, free. Woodcarving: Sat. at 2:30; children 12-16, free.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning exhibits; daily activities. Special exhibit: "Discover Dolls: Reflections of Ourselves." 300 international favorites.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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Mon/Carrascolendas
H Thu/Wind Raiders of the Sahara
S Fri/Hansel & Gretel
Mon/**Movie:** The Hideaways

6:15
S Tue/Christmas Mountain

6:30
2 News
4 Early Today
5 Popeye
11 Magilla Gorilla
H Wed/**Movie:** Jack and the Beanstalk
Fri/Red Skelton
Mon/Stoned
Tue/Rudolph & Frosty

7:00
2 News
4 Today
5 World's Greatest Cartoon Show
7 Good Morning America
9 Jimmy Swaggart
11 Tom and Jerry
H Thu/**Movie:** American Wilderness
S Wed/Benji's Christmas Story
Thu/**Movie:** Oliver!

7:30
9 Jim Bakker
11 Pink Panther
H Fri/Inside the NFL
Mon/Jack and the Beanstalk
S Wed/**Movie:** Jesus
Fri/**Movie:** Silence of the North

8:00
11 MGM Cartoon Festival
H Wed/**Movie:** Zorro, the Gay Blade
S Tue/Lisa Makes the Headlines

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
11 Great Space Coaster
H Fri/Figure Skating
Tue/Charlie Brown
S Mon/What's Up America
Tue/**Movie:** Winds of Change

9:00
2 Match Game
4 Donahue
5 I Love Lucy
7 Richard Simmons
9 Straight Talk
11 Flipper
H Thu/Rich Little's "A Christmas Carol"
Mon/Emmet Otter's Jug-Band Christmas

9:30
2 Jokers Wild
5 Dr. Ruth
7 So You Think You Got Troubles?!
11 Gentle Ben
S Wed,Fri,Mon/Aerobicise

10:00
2 $25,000 Pyramid
4 Diff'rent Strokes
5 Tom Cottle
7 Good Morning New York
9 Romper Room
11 Civic Programming
H Wed/**Movie:** Don't Cry, It's Only Thunder
Thu/**Movie:** Taps
Fri/Charlie Brown
Mon/This is Elvis
Tue/**Movie:** Zorro, the Gay Blade
S Wed/**Movie:** Made in Paris
Thu/**Movie:** Love Me Or Leave Me
Fri/**Movie:** A Global Affair
Mon/**Movie:** Torch Song
Tue/**Movie:** Rose Marie

10:30
2 Child's Play
4 Wheel of Fortune
5 Hour Magazine
W Wed/**Movie:** Tattoo
Thu/**Movie:** Bruce Lee, We Miss You
Fri/**Movie:** The Selfish Giant
Mon/**Movie:** The Little Detective
Tue/**Movie:** Under the Rainbow

11:00
2 Price Is Right
4 Texas
7 Love Boat
9 Tic Tac Dough
11 Odd Couple
W Fri/Tony Bennett

11:30
5 My Three Sons
9 In Search of
11 Entertainment Tonight
H Fri/Video Jukebox
S Fri/Jonathan Winters
Mon/**Movie:** Oliver!
W Mon/**Movie:** The Selfish Giant

12 NOON
2 Tattletales
4 Doctors
5 Waltons
7 Family Feud
9 News
11 Good Times
H Wed/**Movie:** 9 to 5
Thu/**Movie:** Falling in Love Again
Fri/**Movie:** Final Assignment
Mon/**Movie:** Taps
Tue/**Movie:** March of the Wooden Soldiers
S Wed/**Movie:** Buddy Buddy
Thu/**Movie:** Taps
Fri/**Movie:** Altered States
Tue/**Movie:** Buddy Buddy

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Ryan's Hope
11 Inn Midday Edition

1:00
4 Days of Our Lives
5 Midday
7 All My Children
9 Wed/**Movie:** The Man From Laramie (1955). James Stewart, Arthur Kennedy. Involving, beautifully shot and acted Anthony Mann Western.
Thu/**Movie:** Two-Faced Woman (1941). Greta Garbo, Melvyn Douglas. George Cukor's comedy of manners is Garbo's last performance.
Fri/**Movie:** Man at the Top (1975). Harry Andrews, Nanette Newman. Murder mystery.
Mon/**Movie:** The French Line (1954). Jane Russell, Gilbert Roland.
Tue/**Movie:** Tea for Two (1950). Doris Day, Gordon MacRae.
11 700 Club

1:30
2 As the World Turns
H Fri,Tue/Red Skelton

2:00
4 Another World
5 News
7 One Life to Live
11 Magic Garden
Fri/Big Blue Marble
H Wed/**Movie:** Ragtime
Thu/**Movie:** American Wilderness
Mon/**Movie:** Ragtime
S Wed,Fri,Mon/Aerobicise
Tue/**Movie:** Jesus

2:10
5 Popeye & Friends

2:30
2 Capitol
11 Krofft Superstars
H Fri/This is Elvis
Tue/**Movie:** Don't Cry Now, It's Only Thunder
S Wed/Jonathan Winters
Thu/Laff-A-Thon
Fri/**Movie:** Falling in Love Again
Mon/**Movie:** Silence of the North

3:00
2 Guiding Light
4 Fantasy
5 World's Greatest Cartoon Show
7 General Hospital
9 Bonanza
11 Tom and Jerry
S Wed/**Movie:** Going Ape
Thu/Hallelujah Gospel!

4:00
2 Barnaby Jones
4 Mary Tyler Moore
7 Edge of Night
9 Soap World
11 Scooby Doo
13 Sesame Street
H Thu/Rich Little's "A Christmas Carol"
S Thu/Hansel & Gretel

4:30
4 More Real People
5 What's Happening
7 Wed/After School Special
Thu-Tue/People's Court
9 Wed/**Movie:** Little Laura and Big John (1973). Karen Black, Fabian Forte. The true story of the Ashley gang in turn-of-the-century Florida.
Thu/**Movie:** Bonnie Parker Story (1958). Dorothy Provine, Jack Hogan. The Bonnie and Clyde story, not as good as Arthur Penn's 1967 classic.
Fri/**Movie:** Gang War (1958). Charles Bronson, Kent Taylor. So-so drama of a gang killing and police corruption.
Mon/**Movie:** Cattle Queen of Montana (1954). Barbara Stanwyck, Ronald Reagan. Drab Western.
Tue/**Movie:** Berserk (1968). Joan Crawford, Ty Hardin. Crawford knocks 'em dead in an otherwise lackluster mystery.
11 Pink Panther
H Fri/**Movie:** March of the Wooden Soldiers
Tue/B.C. A Special Christmas
S Wed/Benji's Christmas Story
Fri/**Movie:** Dot & Santa Claus
Mon/Christmas Mountain
Tue/Lisa Makes the Headlines

5:00
2 News
4 **7** News
5 6 Million Dollar Man
11 Little House on the Prairie
13 Mon,Tue/Mister Rogers
H Wed/Jack and the Beanstalk
Thu/Wind Raiders of the Sahara
Mon/Stoned
Tue/Rudolph & Frosty
S Wed/Christmas Mountain
Thu/**Movie:** Oliver
Tue/Faerie Tale Theatre

5:15
13 Wed-Fri/Mister Rogers

5:30
13 Electric Company

Evening, Dec. 8-10 and 13-14

Wed., Dec. 8

6:00
2 **4** **7** News
5 Three's Company
9 Buck Rogers
11 Happy Days Again
13 **21** 3-2-1 Contact
31 Brooklyn College Presents

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 Portraits in Pastel
31 City Comment
H B.C. A Special Christmas
S **Movie:** Love is Better Than Ever

6:45
31 News from City Hall

7:00
2 **4** **7** News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Survival Special
31 Righteous Apples
H Video Jukebox

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 People's Court
9 Benny Hill
11 News
13 MacNeil/Lehrer
31 Say Brother
H Yesteryear. . . 1927
W **Basketball:** Nets vs. Washington

8:00
2 Seven Brides for Seven Brothers
4 Real People
5 PM Magazine
7 Tales of the Gold Monkey
9 Madame's Place
11 Blood and Honor, Part II. Jeffrey Frank, Elizabeth Endriss.
13 Survival Special
21 All Creatures Great and Small
31 Black Ministries in the Episcopal Church
N **Movie:** How I Won the War
S Bizarre

8:30
5 Carol Burnett
9 **Hockey:** Rangers vs. Chicago
31 Shades
H **Movie:** Ragtime
S **Movie:** Going Ape

9:00
2 **Movie:** Rosie: The Rosemary Clooney Story. Sondra Locke, Tony Orlando.
4 Facts of Life
5 Merv Griffin
7 The Fall Guy
13 Rise and Fall of the Third Reich
21 Hitch Hikers Guide to the Galaxy
31 Odyssey

9:30
4 Family Ties
21 Hitch Hikers Guide to the Galaxy

9:45
W **Movie:** Tattoo

10:00
4 Quincy
5 News
7 Dynasty
21 Marx Brothers in a Nutshell
31 Profiles in American Art
N **Movie:** Sleeping Dogs
S **Movie:** Stranger in the House

10:30
11 News
31 Screenwriters Word into Image

11:00
2 4 7 News
5 M*A*S*H
9 **Hockey:** Islanders vs. Detroit
11 Metropolitan Report
13 War and Peace

11:30
2 Archie Bunker's Place
4 Tonight
5 Starsky & Hutch
7 Nightline
11 Saturday Night
H **Movie:** Zorro, the Gay Blade
W **Movie:** Spetters

11:45
S **Movie:** Buddy Buddy

12 **MIDNIGHT**
7 The Last Word
21 **Movie:** George Washington Slept Here (1942). Ann Sheridan, Jack Benny.
N **Movie:** How I Won the War

12:05
2 **Movie:** The Gift of Love (1978). Marie Osmond, Timothy Bottoms.

12:30
4 David Letterman
5 Mission: Impossible
11 Star Trek

1:00
7 **Movie:** Ben Hur, Part II (1959). Charlton Heston, Jack Hawkins.

1:05
H **Movie:** The Wild Geese

1:30
4 11 News
5 Hogan's Heroes
9 You Asked For It
S What's Up America

2:00
2 News Nightwatch
5 **Movie:** The Landlord (1970). Beau Bridges, Lee Grant. Insightful and unusual comedy about a rich boy who becomes a slumlord, directed by Hal Ashby.
9 Joe Franklin
11 Entertainment Tonight

2:15
7 News

2:30
4 Romance Theatre
11 **Movie:** Hell on Frisco Bay (1956). Alan Ladd, Edward G. Robinson. Decent action drama of an ex-con's revenge.
S **Movie:** Happy Birthday to Me!

3:00
4 Mary Tyler Moore
9 **Movie:** The Magnificent Matador (1955). Anthony Quinn, Maureen O'Hara. Action drama of an aging bullfighter.

3:20
H **Movie:** 9 to 5

3:30
4 Here's Lucy

4:00
4 Here's Lucy

4:14
5 Love, American Style

4:25
S Jonathan Winters

4:30
11 Abbott and Costello

5:00
11 Focus: New Jersey
S Bizarre

5:10
H Yesteryear. . . 1927

5:30
4 Health Field
9 Morning Stretch
11 News
S Christmas Mountain

Thu., Dec. 9

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Happy Days
13 21 3-2-1 Contact
31 N.Y.U. Broadcast Lab
H Emmet Otter's Jug-Band Christmas

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 Portraits in Pastel
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 New Voice
H Dollars & Sense Show

7:30
2 Joe Carcione's Green Grocer Holiday Special
4 Family Feud
5 All in the Family
7 That's Hollywood
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Ballroom Championships
31 Today's Black Woman
H Inside the NFL
S Aerobicise

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Joanie Loves Chachi
9 Billy Graham
11 **Movie:** A Christmas Coal Mine Miracle (1977). Mitchell Ryan, Kurt Russell. Miners are trapped in a mine on Christmas Eve.
13 Hitch Hikers Guide to the Galaxy
31 Tony Brown's Journal
N **Movie:** Leadbelly
S Something's Afoot
W **Movie:** Wolfen

8:30
5 Carol Burnett
7 Star of the Family
13 **Movie:** It's a Wonderful Life (1946). James Stewart, Donna Reed.
31 Afro-American Perspectives
H **Movie:** Taps

9:00
2 Simon & Simon
4 Cheers
5 Merv Griffin
7 Too Close for Comfort
9 The Persuaders
21 Fred Astaire: Puttin' On His Top Hat
31 Humanities Through the Arts

9:30
4 Taxi
7 It Takes Two
31 Understanding Human Behavior

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
9 9 on N.J.
21 Fred Astaire: Change Partners & Dance
31 Japan: Living/Changing Tradition
S A New Day in Eden
W **Movie:** The French Lieutenant's Woman

10:10
N **Movie:** Dragon Princess

10:30
9 Newark and Reality
11 Metropolitan Report
31 It's Everybody's Business
H Rich Little's "A Christmas Carol"
S Romance

11:00
2 4 7 News
5 M*A*S*H
9 Madame's Place
11 Sanford & Son
21 **Movie:** The Merry Monahans (1944). Donald O'Connor, Peggy Ryan.
31 Focus on Society
S **Movie:** Taps

11:10
13 Sneak Previews

11:30
2 Quincy
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Racing from Yonkers
11 Saturday Night
31 American Story
H **Movie:** All That Jazz

11:45
13 Masterpiece Theatre

12 **MIDNIGHT**
7 News
9 Greatest Sports Legends

12:15
N **Movie:** Eraserhead
W **Movie:** Pleasure Palace

12:30
4 David Letterman
5 Mission: Impossible
9 You Asked For It
11 Star Trek

12:40
2 McCloud

1:00
7 **Movie:** Ben Hur, Part III (1959). Charlton Heston, Jack Hawkins.
9 Psychic Phenomena

1:10
S **Movie:** The Enforcer

1:30
4 11 News
5 Hogan's Heroes

1:35
H **Movie:** Falling in Love Again

2:00
2 News Nightwatch
5 **Movie:** Kiss of Evil (1963). Clifford Evans, Noel Willman. Above average vampire story.
9 Joe Franklin
11 Entertainment Tonight

2:15
7 News

2:30
4 Romance Theatre
11 **Movie:** The Garden of the Finzi-Continis (1971). Helmut Berger, Dominique Sanda. The tragic fate of a Jewish family in Fascist Italy, brilliantly directed by Vittorio de Sica.

2:50
S **Movie:** Something's Afoot

3:00
4 Mary Tyler Moore
9 **Movie:** Lady Luck (1946). Robert Young, Frank Morgan. She married a gambling man: melodrama.

3:20
H Inside the NFL

3:30
4 Here's Lucy

4:00
4 Here's Lucy

4:05
5 Love, American Style

4:20
H **Movie:** Taps

4:30
11 Abbott and Costello

4:40
S Hallelujah Gospel

5:00
11 Biography

5:30
4 Health Field
9 Morning Stretch
11 News

Fri., Dec. 10

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Happy Days
13 21 3-2-1 Contact
31 Are You Listening
H Video Jukebox
S **Movie:** Silence of the North

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 Portraits in Pastel
31 City Comment
H Inside the NFL

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Watch Your Mouth

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 Fiorello H. La Guardia
9 **Basketball:** Knicks vs. Indiana
11 News
13 MacNeil/Lehrer
21 Long Island Week
31 Rhythm & Blues Review
H **Movie:** Final Assignment

8:00
2 Dukes of Hazzard
4 Powers of Matthew Star
5 PM Magazine
7 Benson
11 Solid Gold Christmas Special
13 Washington Week in Review
21 Feeling Fine
N **Movie:** Malicious
S **Movie:** Altered States
W **Movie:** Endless Love

8:30
5 Carol Burnett
7 Odd Couple
13 Wall $treet Week
21 Wild America

8:40
31 St. Louis Blues

9:00
2 Dallas
4 Knight Rider
5 Merv Griffin
7 Greatest American Hero
13 The Snow Queen: An Ice Ballet
21 **Movie:** It Started With Eve (1941). Deanna Durbin, Robert Cummings.
31 Odyssey
H **Boxing:** Weaver vs. Dokes

10:00
2 Falcon Crest
4 Remington Steele
5 11 News
7 The Quest
9 N.Y. Report
31 Masterpiece Theatre: To Serve Them All My Days
N **Movie:** The Conqueror
S **Movie:** Eyewitness
W **Movie:** Purlie

10:30
9 Meet the Mayors
11 Metropolitan Report

10:45
13 Ballroom Championships

11:00
2 4 7 News
5 M*A*S*H
9 Madame's Place
11 Sanford & Son
21 **Movie:** Appointment for Love (1941). Charles Boyer, Margaret Sullivan.

11:30
2 **Movie:** The Facts (1982). Richard Belzer, Lois Bromfield.
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Hawaii Five-O
11 Saturday Night
H **Movie:** Stir Crazy

11:45
S **Movie:** Body Heat

12 **MIDNIGHT**
7 The Last Word
N **Movie:** Cafe Express

12:30
4 SCTV Network
5 Mission: Impossible
9 You Asked For It
11 Star Trek
13 I Regret Nothing
W **Movie:** Coming Together

1:00
7 **Movie:** The Horseman (1976). Omar Sharif, Leigh Taylor-Young.
9 Courage to Care

1:25
H This is Elvis

1:30
5 America's Top Ten
9 For the Love of a Hungry Child
11 News

1:40
S **Movie:** The Best

1:45
2 **Movie:** Man on the Move (1972). James Wainwright, Vera Miles.

2:00
4 News
5 Soul Train
9 Joe Franklin
11 Entertainment Tonight
W **Movie:** Under the Rainbow

2:30
11 Best of the Midnight Special

2:45
7 News

3:00
4 Romance Theatre
5 **Movie:** Mission in Morocco (1959). Lex Barker, Fernando Rey. Murder mystery.
9 **Movie:** Squeeze a Flower (1970). Jack Albertson, Walter Chiari. A monk's efforts to make a fine liqueur.

3:10
H More Unexpurgated Benny Hill
S **Movie:** Pretty Maids All in a Row

3:30
4 Mary Tyler Moore
11 **Movie:** Jackpot (1962). William Hartnell, Betty McDowall. The disillusionment of an ex-con.

3:44
2 **Movie:** One More Train to Rob (1971). George Peppard, Diana Muldaur.

4:00
4 Here's Lucy

4:10
H **Movie:** Stir Crazy

4:45
S Falling in Love Again

5:00
11 Best of Groucho

5:30
2 Public Hearing
11 Biography

5:35
9 **Movie:** Unknown World (1951). Bruce Kellogg, Marilyn Nash.

Mon., Dec. 13

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Happy Days
13 Powerhouse
21 3-2-1 Contact
31 All About TV
H Jack and The Beanstalk

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 Portraits in Pastel

31 City Comment
S Rick Springfield

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Up and Coming

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Paul Newman
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Tony Brown's Journal
31 Opening Night
H Emmet Otter's Jug-Band Christmas

8:00
2 Square Pegs
4 Smurfs Christmas Special
5 PM Magazine
7 That's Incredible
9 Leonard Bernstein Conducts
11 Solid Gold Christmas Special
13 Dance in America: The Green Table
21 Jacques Cousteau
31 Edwin Hawkins at the Symphony
N **Movie:** The Music Lovers
S **Movie:** Fiddler on the Roof
W **Movie:** Looker

8:30
2 Private Benjamin
4 A Chipmunk Christmas
5 Carol Burnett
H **Movie:** Taps

9:00
2 M*A*S*H
4 Family Christmas Special
5 Merv Griffin
7 **Football:** Dallas vs. Houston
9 **Movie:** Desk Set (1957). Spencer Tracy, Katharine Hepburn. An *entertaining display of* Tracy and Hepburn loving and hating.
13 Poland: Two Weeks in Winter
21 Rise and Fall of the Third Reich
31 Cityscope

9:30
2 Newhart
31 Alfred Bendel Plays Schubert

10:00
2 Cagney & Lacey
4 Christmas in Washington
5 11 News
31 Mystery!
W **Movie:** Massacre at Central High

10:15
N **Movie:** Cafe Express

10:30
11 News
13 Titanic in a Tub: The Golden Age of Toy Boats
H Video Jukebox

11:00
2 4 News
5 M*A*S*H
9 Madame's Place
11 Sanford & Son
13 Ripping Yarns
21 Tony Brown's Journal
H **Movie:** Ragtime
S **Movie:** Twelve Plus One

11:30
2 Trapper John, M.D.
4 Best of Carson
5 Starsky & Hutch
9 Hawaii Five-O
11 Saturday Night
13 Ripping Yarns
21 Latenight
W **Movie:** Bruce Lee, We Miss You

12 **MIDNIGHT**
7 News
N **Movie:** Dragon Princess

12:30
4 David Letterman
5 Mission: Impossible
7 Nightline
9 You Asked For It
11 Star Trek

12:35
S Rick Springfield

12:40
2 Columbo

1:00
7 **Movie:** Hondo and the Apaches (1967). Ralph Taeger, Noah Beery.
9 A Child's Cry

1:30
4 News
5 Hogan's Heroes
11 News

1:45
H This is Elvis

2:00
2 News Nightwatch
5 Best of Midday
9 Joe Franklin
11 Entertainment Tonight

2:05
S **Movie:** The Best

2:30
4 Romance Theatre
11 **Movie:** The Destructors (1968). Richard Egan, Patricia Owens. Compelling international crime drama.

2:40
7 News

3:00
4 Mary Tyler Moore
5 Off the Set
9 **Movie:** Fallen Angel (1945). Dana Andrews, Alice Faye. Otto Preminger's evocative *film noir* about a deceitful opportunist in a small town.

3:30
4 Here's Lucy
5 Black News
H **Movie:** Taps
S **Movie:** Silence of the North

4:00
5 Love American Style

4:30
11 Abbott and Costello

5:00
11 Biography

5:05
S What's Up America!

5:30
4 Health Field
11 News

5:35
H Video Jukebox

Tue., Dec. 14

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Happy Days
13 Powerhouse
21 3-2-1 Contact
31 Women: NY Edition
S Benji's Christmas Story

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 Portraits in Pastel
31 City Comment
S **Movie:** Going Ape!

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Que Pasa U.S.A.
H Red Skelton

7:30
2 Muppets
4 Raccoons on Ice
5 All in the Family
7 Here's Richard
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Feeling Fine
31 Tony Brown's Journal

8:00
2 E.T. and Friends
4 Father Murphy
5 PM Magazine
7 Happy Days
9 The War Within: White Collar Mob
11 **Movie:** Miracle on *34th Street* (1947). Maureen O'Hara, Edmund Gwenn. Classic *children's fantasy about* Santa in the Thanksgiving Day Parade.
13 Nova
21 Nature
31 With Ossie and Ruby
H **Movie:** Zorro, the Gay Blade
N **Movie:** 1900, Part II
S **Movie:** Buddy Buddy
W **Hockey:** Islanders vs. Buffalo

8:30
5 Carol Burnett
7 Laverne & Shirley
31 Detroit Black Journal

9:00
2 **TV Movie:** *I Was a* Mail Order Bride. Valerie Bertinelli, Ted Wass.
4 Gavilan
5 Merv Griffin
7 Three's Company
9 Billy Graham
13 Mystery!
21 Masterpiece Theatre: To Serve Them All My Days
31 Humanities Through the Arts

9:30
7 9 to 5
31 Understanding Human Behavior

10:00
4 St. Elsewhere
5 11 News
7 Barbara Walters
9 Newark and Reality
13 Odyssey
21 Masterpiece Theatre: To Serve Them All My Days
31 Japan: Living/Changing Tradition
H **Movie:** Stir Crazy
N **Movie:** Stevie
S A New Day in Eden

10:30
9 Apple Polishers
11 Metropolitan Report
31 It's Everybody's Business
S Romance

11:00
2 4 7 News
5 M*A*S*H
9 Madame's Place
11 Sanford & Son
13 **Movie:** The Flame of New Orleans (1941). Marlene Dietrich, Bruce Cabot.
21 Feeling Fine
31 Focus on Society
S Bizarre

11:30
2 Quincy
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Racing from Yonkers
11 Saturday Night
21 Latenight
31 American Story
S **Movie:** Nice Dreams
W **Movie:** Tiffany Lust

11:55
H **Movie:** The French Lieutenant's Woman.

12 **MIDNIGHT**
7 The Last Word
9 Pitfall
N **Movie:** Leadbelly

12:30
4 David Letterman
5 Mission: Impossible
9 You Asked For It
11 Star Trek

12:40
2 McMillan and Wife

1:00
7 **Movie:** Cheyenne Autumn, Part I (1964). Richard Widmark, Carroll Baker.
9 Christian Children's Fund
S **Movie:** Montenegro

1:30
4 11 News
5 Hogan's Heroes

1:55
H **Movie:** Montenegro

2:00
2 News Nightwatch
5 **Movie:** The Shadow of the Cat (1961). Andre Morell, Barbara Shelley. A satisfying mixture of murder, horror, and revenge.
9 Joe Franklin
11 Entertainment Tonight

2:30
4 Romance Theatre
11 **Movie:** Long Ago, Tomorrow (1971). Nanette Newman, Malcolm McDowell. Bold yet overly forced romance between two paraplegics; unusual.

2:40
S **Movie:** Jesus

3:00
4 Mary Tyler Moore
9 **Movie:** *Go for* Broke! (1951). Van Johnson. WW2 comedy.

3:30
4 Here's Lucy

3:35
H **Movie:** Stir Crazy

3:42
5 Love, American Style

4:30
11 Abbott and Costello

4:40
S Laff-A-Thon

5:00
11 Biography

5:10
S Bizarre

5:30
4 Health Field
11 News
H Red Skelton

5:45
S Faerie Tale Theatre

Weekend, Dec. 11-12

Sat., Dec. 11

6:00
2 Patchwork Family
5 Pattern For Living
11 Joya's Fun School
H **Movie:** Don't Cry, It's Only Thunder

6:30
4 Rebop
5 Insight
7 News
11 Hot Fudge
S Lisa Makes the Headlines

7:00
2 Captain Kangaroo
4 Sonrisas
5 World Tomorrow
7 Davey and Goliath
9 News
11 Magilla Gorilla
S **Movie:** Fiddler on the Roof

7:30
4 Infinity Factory
5 Popeye
7 Wildlife Adventure
9 Growing Years
11 Pink Panther

8:00
2 Speed Buggy
4 Flintstones
5 Bullwinkle
7 Superfriends
9 Christopher Closeup
11 MGM Cartoon Festival
31 Carrascolendas
H Emmet Otter's Jug-Band Christmas

8:05
13 Sesame Street

8:30
2 Pandamonium
4 Shirt Tales
5 Laurel and Hardy
7 Pac Man
9 Apple Polishers
11 Sport Billy
31 Villa Alegre

9:00
2 Gilligan's Planet
4 Smurfs
5 Little Rascals
9 9 on N.J.
11 F Troop
21 Focus on Society
31 La Esquina
H **Movie:** Flash Gordon

9:15
13 Mister Rogers

9:30
2 Bugs Bunny/Road Runner
5 I Love Lucy
7 Pac-Man
9 Davey and Goliath
11 Munsters
31 Mundo Real

10:00
5 Saturday Morning
7 Mork and Mindy Hour
9 Dr. Who
11 **Movie:** Godzilla's Revenge (1969). Kenji Sahara, Tomonori Yazaki. Monsters band together to attack the world.
13 Nature
21 It's Everybody's Business
31 Sonrisas
S **Movie:** Modern Problems

10:30
2 Bugs Bunny/Road Runner
4 Gary Coleman
31 Que Pasa U.S.A.?

11:00
4 Incredible Hulk and the Amazing Spider Man
7 Scooby & Scrappy Doo
9 All Star Wrestling
13 Making M*A*S*H
21 American Story
31 Humanities Through the Arts
H Inside the NFL

11:30
2 Meatballs & Spaghetti

12 **NOON**
2 NFL Today
4 Jetsons
5 America's Top Ten
7 Weekend Specials
9 Hardy Boys
11 Entertainment This Week
21 Gourmet Cooking
31 Understanding Human Behavior
H Country Rock '82
S Mark Twain Theatre

12:30
2 **Football:** Giants vs. Philadelphia
4 Flash Gordon
5 Special
7 American Bandstand
21 This Old House

1:00
4 NFL Week in Review
5 Big Valley
9 **Movie:** Billion Dollar Hobo (1978). Tim Conway, Will Geer. A schlemiel tries to fulfill the conditions of a big inheritance.
11 At the Movies
21 Victory Garden
31 Japan: Living/Changing Tradition
W **Movie:** Atlantic City

SOLUTIONS TO LAST WEEK'S PUZZLES

L	A	N	D	S	C	A	P	E	S	■	■	■	■	O
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TELEVISION

1:30
- 4 **Basketball:** Illinois vs. Kentucky
- 7 Sha Na Na
- 11 Hee Haw
- 21 Long Island Week
- H **Movie:** Don't Cry, It's Only Thunder
- S Lisa Makes the Headlines

1:50
- 13 Fred Astaire: Puttin' On His Top Hat

2:00
- 5 6 Million Dollar Man
- 7 **Movie:** Portrait of an Unknown Man (1966). Clint Walker, Robert Duvall.
- 21 Long Island Sports
- 31 It's Everybody's Business
- S **Movie:** Made in Paris

2:30
- 11 The Prince and the Pauper

2:50
- 13 Fred Astaire: Change Partners and Dance

3:00
- 5 **Movie:** Avenging Eagles (1981). Ti Lung, Fu Sheng. Martial arts action.
- 7 **Movie:** Golden Voyage of Sinbad (1973). John Phillip Law, Caroline Baker.
- 9 **Movie:** Che! (1969). Omar Sharif, Jack Palance. Inept bio of the Cuban revolutionary.
- 11 Kung Fu
- 31 Focus on Society
- W Funny Co.

3:30
- 2 **NCAA Basketball:** Houston vs. Syracuse
- 4 NFL '82
- H **Movie:** Flash Gordon
- W **Movie:** Dog Day Afternoon

3:50
- 13 Nova

4:00
- 4 **Football:** San Diego vs. San Francisco
- 11 White Shadow
- 21 Supersoccer
- 31 American Story
- S **Movie:** Hold Me

5:00
- 5 Mission: Impossible
- 7 Wide World of Sports
- 9 Championship Wrestling
- 11 Chips Patrol
- 13 America's Black Forum
- 21 Sesame Street
- 31 This Old House

5:30
- 13 Open Mind
- 31 Lawmakers
- H Emmet Otter's Jug-Band Christmas

6:00
- 2 News
- 5 Starsky & Hutch
- 9 Racing from Aqueduct
- 11 Star Trek
- 13 Mainstream
- 21 Powerhouse Special
- 31 Searching
- S **Movie:** Modern Problems
- W **Movie:** A Kind of Loving

6:30
- 2 7 News
- 9 In Search of
- 13 A Christmas Special With Luciano Pavarotti
- 31 European Journal
- H **Movie:** Modern Problems

7:00
- 2 News
- 4 Prime of Your Life
- 5 Welcome Back, Kotter
- 7 Teddy Kollek's Jerusalem
- 9 Billy Graham
- 11 Dance Fever
- 21 Maurice Chevalier
- 31 New Voice

7:30
- 2 2 on the Town
- 4 Glen Campbell Music Show
- 5 **Movie:** Yankee Doodle Dandy (1942). James Cagney, Joan Leslie. Cagney in a priceless performance as George M. Cohan in this show biz bio.
- 7 New York People
- 11 Solid Gold
- 13 The Nutcracker
- 31 Opening Night

8:00
- 2 Walt Disney
- 4 Diff'rent Strokes
- 7 T.J. Hooker
- 9 Basketball Pre-Game Show
- 21 A Christmas Special with Luciano Pavarotti
- 31 Hard Bargain
- H **Movie:** The Border
- N **Movie:** Stevie
- S Lost Satellite Network
- W **Hockey:** Islanders vs. New Jersey

8:30
- 4 Silver Spoons
- 9 **Basketball:** U of VA vs. Georgetown
- 11 **Football:** Independence Bowl
- 31 Mosaic: Jazz at the Uptown

9:00
- 2 **Movie:** Cry for the Strangers. Patrick Duffy, Cindy Pickett.
- 4 Gimme a Break
- 7 Love Boat
- 21 Great Performances Anniversary
- 31 N.Y.U. Broadcast Lab
- S **Movie:** The Border

9:05
- 13 **Movie:** Auntie Mame (1958). Rosalind Russell, Roger Smith.

9:30
- 4 Love, Sidney
- 31 Women: N.Y. Edition

10:00
- 4 Devlin Connection
- 5 News
- 7 Fantasy Island
- 31 Six Great Ideas
- H **Movie:** Country Rock '82
- N **Movie:** Women in Love

10:30
- 5 Black News

11:00
- 2 4 7 News
- 5 **Movie:** Marjorie Morningstar (1958). Gene Kelly, Natalie Wood. So-so drama based on Herman Wouk's novel of a young woman's struggles.
- 9 Paul Hogan
- 21 **Movie:** Nothing Sacred (1937). Fredric March, Carole Lombard.
- S Bizarre

11:15
- 7 News

11:30
- 4 Saturday Night Live
- 9 Harness Racing from Yonkers
- 11 Streets of San Francisco
- 13 Viewer's Choice
- H **Movie:** The French Lieutenant's Woman
- S **Movie:** Stranger in the House
- W **Movie:** Emily

11:45
- 2 Sports People
- 7 **Movie:** The Omega Man (1971). Charlton Heston, Rosaline Cash.

12 MIDNIGHT
- 2 **Movie:** Sunshine (1973). Brenda Vaccaro, Cliff DeYoung.
- 9 Outer Limits

12:15
- N **Movie:** The Music Lovers

12:30
- 11 Best of the Midnight Special

1:00
- 4 Uncle Floyd
- 9 **Movie:** In the Devil's Garden (1972). Suzy Kendall, Frank Finlay. A maniac is on the loose.
- W **Movie:** Scanners

1:10
- S **Movie:** Melvin and Howard

1:25
- 5 **Movie:** The Inspector General (1949). Danny Kaye, Elsa Lanchester. Pleasant musical comedy with Kaye as a town fool in tsarist Russia.

1:30
- 11 News
- H **Movie:** The Wild Geese

1:35
- 7 **Movie:** Horrors of Dracula (1958). Peter Cushing, Christopher Lee.

2:00
- 4 An Evening at the Improv
- 11 Solid Gold

2:39
- 2 **Movie:** Fade In (1968). Burt Reynolds, Barbara Loden.

2:50
- S **Movie:** Montenegro

3:00
- 4 Mary Tyler Moore
- 9 **Movie:** Endless Night (1972). Hayley Mills, Britt Ekland. Strange occurrences in a wealthy couple's dream house.
- 11 **Movie:** Robinson Crusoe and the Tiger (1972). Hugo Stiglitz, Ahui.

3:05
- 7 News

3:30
- 4 Mary Tyler Moore

3:45
- H **Movie:** The Border

4:00
- 4 Here's Lucy

4:30
- S **Movie:** Hold Me

4:31
- 2 **Movie:** My Father's House (1975). Cliff Robertson, Robert Preston.

5:00
- 11 Biography

5:30
- 11 Christopher Closeup

5:45
- 11 Davey and Goliath

Sun., Dec. 12

6:00
- 9 Straight Talk
- 11 Dick Van Dyke
- H **Movie:** Oliver!

6:15
- S Electric Eskimo

6:30
- 2 Mr. Moon's Magic Circus
- 4 Sermonette
- 5 Time for Timothy
- 7 News
- 11 Herald of Truth

6:45
- 11 Davey and Goliath

7:00
- 2 Captain Kangaroo
- 4 Agriculture U.S.A.
- 5 Kenneth Copeland
- 7 Faith for Today
- 9 Newark and Reality
- 11 Robert H. Schuller

7:30
- 4 Twice a Woman
- 7 This Is The Life
- 9 Growing Years
- S **Movie:** Dot & Santa Claus

8:00
- 2 For Our Times
- 4 Today in New York
- 5 Jimmy Swaggart
- 7 Christopher Closeup
- 9 Church Growth International
- 11 Dr. Snuggles

8:05
- 13 Sesame Street

8:30
- 2 Way to Go
- 4 Here's Lucy
- 7 Insight
- 9 Day of Discovery
- 11 Magilla Gorilla
- H B.C. A Special Christmas

9:00
- 2 Sunday Morning
- 4 Bob Newhart
- 5 Wonderama
- 7 Today's Black Woman
- 9 Oral Roberts
- 11 Planet of the Apes
- H **Movie:** American Wilderness
- S Hansel and Gretel

9:15
- 13 Powerhouse

9:30
- 4 That Teen Show
- 5 World's Greatest Cartoon Show
- 7 Best of Kids Are People Too
- 9 Point of View
- 11 Josie and the Pussycats

10:00
- 4 Positively Black
- 9 Mass
- 11 Tom and Jerry
- S **Movie:** Airplane!

10:15
- 13 Agronsky & Co.

10:30
- 2 Public Hearing
- 4 Visiones

7 Wildlife Adventure
9 That's the Spirit
11 Pink Panther

10:40
13 Mainstream

11:00
2 Newsmakers
4 First Estate
5 **Movie:** Tarzan's New York Adventure (1942). Johnny Weissmuller, Maureen O'Sullivan. Tarzan saves Boy from an American circus.
7 *Hispanic Writers of* Greater New York
9 Make Peace With Nature
11 Three Stooges
H **Movie:** Oh! Heavenly Dog

11:15
13 Survival Special

11:30
2 Face the Nation
4 News 4orum
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** Ride 'em Cowboy (1941). Bud Abbott, Lou Costello. Good A & C.
S **Movie:** Harold & Maude

12 **NOON**
2 Giants '82/Ray Perkins Show
4 Meet the Press
9 Robert Schuller
21 Antiques & Americana

12:15
13 Rise and Fall of the Third Reich

12:30
2 NFL Today
4 To Bigotry No Sanction
5 **Movie:** Neptune Disaster (1973). Ben Gazzara, Yvette Mimieux. Undersea action.
7 Directions
21 Magic of Oil Painting

1:00
2 **Football:** Jets vs. Tampa
4 **Movie:** Room at the Top (1959). Lawrence Harvey, Simone Signoret.
7 Like It Is
9 **Movie:** Moonfleet (1955). Stewart Granger, George Sanders. Disappointing Fritz Lang swashbuckler.
11 **Movie:** The Red Badge of Courage (1974). Richard Thomas, Michael Brandon. Moving, well acted version of Stephen Crane's anti-war fable.
21 Victory Garden
H Video Jukebox
S Dottie West: Special Delivery

1:30
21 Gourmet Cooking
H Rich Little's "A Christmas Carol"

2:00
7 Eyewitness News Conference
21 Washington Week in Review
S **Movie:** Love Is Better Than Ever
W **Movie:** Sixgun Rhythm

2:20
13 Great Performances Anniversary

2:30
5 **Movie:** The Users (1978). Jaclyn Smith, Tony Curtis.
7 So You Think You Got Troubles?!
11 **Movie:** David and Bathsheba (1952). Gregory Peck, Susan Hayward. Dull biblical epic.
21 Wall $treet Week
H **Movie:** 9 to 5

3:00
4 NFL Weekly Special
7 **Movie:** The Watchman (1966). Telly Savalas, Victoria Shaw.
9 **Movie:** Texas Across the River (1966). Dean Martin, Alain Delon. Entertaining Western spoof.
21 **Movie:** Trail of the Vigilantes (1941). Broderick Crawford, Peggy Moran.

3:30
4 NFL '82
S Hallelujah Gospel!

4:00
4 **Football:** Denver vs. L.A.
7 **Movie:** Batman (1966). Adam West, Burt Ward.
31 Washington Week in Review

4:15
13 American Interests

4:30
2 Lorne Greene's New Wilderness
21 **Movie:** Follow the Boys (1944). George Raft, Vera Zorina.
31 Lawmakers
H **Movie:** Oliver!
S **Movie:** Harold & Maude

4:45
13 Tony Brown's Journal

5:00
2 Afternoon Playhouse
5 Kojak
9 Those Amazing Animals
11 **Movie:** They Shoot Horses, Don't They? (1969). Jane Fonda, Michael Sarrazin. Brutal, somewhat heavy-handed story of a Depression dance marathon; Fonda is memorable.
31 Inside Washington

5:15
13 Firing Line

5:30
31 European Journal
W **Movie:** *Shogun* Warriors: Gaiking

6:00
2 7 News
5 **Movie:** Scorpio (1973). Burt Lancaster, Alain Delon. Decent espionage drama.
9 Battlestar Galactica
31 All about TV
S Hansel & Gretel

6:15
13 The Snow Queen: An Ice Ballet

6:30
2 7 News
31 Cityscope

7:00
2 60 Minutes
4 Voyagers
7 News
9 Madame's Place
21 Back to the Stage Door Canteen
31 Rebop
H Henry Fonda
S Sex: Teenage Style

7:30
11 Entertainment This Week
31 Dirty Gertie from Harlem

8:00
2 Archie Bunker's Place
4 CHiPS
5 The Juggler of Notre Dame
7 Matt Houston
9 Straight Talk
13 Nature
21 Ted Beneke and his Orchestra
H **Movie:** On Golden Pond
N **Movie:** 8 1/2
S **Movie:** Airplane!
W **Movie:** Rich & Famous

8:30
2 Gloria
11 Lawrence Welk
31 Black News

9:00
2 Jeffersons
4 **Movie:** The First Deadly Sin (1980). Frank Sinatra, Faye Dunaway.
5 Jacques Cousteau's Odyssey: Brittanic
7 **Movie:** The Final Countdown (1980). Kirk Douglas.
9 It Is Written
21 **Movie:** This Is the Army (1943). Joan Leslie, Ronald Reagan.

9:05
13 Masterpiece Theatre: To Serve Them All My Days
31 Jubilos: Choreography by Alfonso Figueroa

9:30
2 One Day at a Time
9 World Tomorrow
11 Wall Street Journal Report
S **Movie:** The Enforcer

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
31 Crisis to Crisis
H **Movie:** 9 to 5
W **Movie:** Short Eyes

10:15
13 Hitch Hikers Guide to the Galaxy

10:20
N **Movie:** How I Won the War

10:30
5 Sports Extra
11 From the Editor's Desk

10:45
13 Galaxy 13

11:00
2 4 7 News
5 Off the Set
9 Barry Farber
11 At the Movies
21 **Movie:** Yes Sir, That's My Baby (1949). Donald O'Connor, Gloria DeHaven.

11:15
2 7 News

11:30
5 David Susskind
11 Odd Couple
S **Movie:** Something's Afoot

11:45
2 Sports Update
4 **Movie:** Father Damien: the Leper Priest (1980). Ken Howard, Mike Farrell.
7 Sports Special

11:55
H **Movie:** All That Jazz

12 **MIDNIGHT**
2 **Movie:** A New Leaf (1971). Walter Matthau, Elaine May.
7 **Movie:** Fail Safe (1964). Henry Fonda, Walter Matthau.
9 **Movie:** Winchester '73 (1950). James Stewart, Shelley Winters. Outstanding Anthony Mann Western.
11 Streets of San Francisco
W **Movie:** Tattoo

12:15
N **Movie:** Malicious

1:00
11 News

1:20
S **Movie:** Enter the Ninja

1:30
11 Weekend Sports Wrap-Up

2:00
2 News Nightwatch
9 Psychic Phenomena
11 It's Your Business
H Video Jukebox

2:10
7 **Movie:** 24 Hours to Kill (1965). Mickey Rooney, Walter Slezak.

2:30
11 **Movie:** A Time for Loving (1971). Mel Ferrer, Britt Ekland. The WW2 romances of three women.
H **Movie:** On Golden Pond

2:45
4 Mary Tyler Moore

3:00
9 **Movie:** Simon and Laura (1956). Kay Kendall, Peter Finch. The comedy of television actors who try to love each other on and off camera.
S **Movie:** The Enforcer

3:15
4 Visiones

3:45
4 First Estate

4:20
H **Movie:** 9 to 5

4:30
11 Abbott & Costello

4:45
S Hallelujah Gospel!

5:30
4 Health Field

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RADIO HIGHLIGHTS

Wed., Dec. 8

2:06/WQXR-AM/FM—Bruckner: Psalm 150.

3:00/WNCN—Strauss: Also Sprach Zarathustra, Op. 30 (Reiner).

4:00/WNCN—Grofé: Grand Canyon Suite (Chausov/Abravanel).

5:00/WNCN—Vaughan Williams: Cto for Oboe & Strings in a (Black/Barenboim).

5:06/WQXR-AM/FM—Fucik: The Old Bear with a Sore Head.

6:00/WNCN—Tchaikovsky: Sym #2 in c, Op. 17, "Little Russian" (Abbado).

6:30/WNYC—Sibelius: Sym #4 (Bernstein).

7:00/WNCN—Sibelius: Songs (Flagstad/Fjeldstad).

8:00/WNYC—Janacek: Marycka Magdonova (Tucapsky).

8:06/WQXR-AM/FM—Sibelius: Sym #4 in a.

9:00/WNCN—Brahms: Violin & Piano Sonata in d, #3, Op. 108 (Milstein, Horowitz).

10:00/WNCN—Beethoven: Sym #9 in d, Op. 125, "Choral" (Armstrong, Heynis, Tear, van der Bilt/Haitink).

11:00/WNCN—Franck: Piano Qnt in f (Bolet).

WNYC—Martinu: Flute Sonata (Baker, Makas).

Thurs., Dec. 9

2:06/WQXR-AM/FM—Beethoven: Welch Dunkel hier (Act II) from Fidelio.

3:00/WNCN—Beethoven: Piano Trio #6 in B-Flat, Op. 97, "Archduke" (Stern, Rose, Istomin).

WNYC—Bach: Mass in b.

4:00/WNCN—Fasch: Cto for 2 Oboes, 2 Bassoons, 2 Horns, String Orch & Harpsichord in F (Paillard).

5:00/WNCN—Albinoni: Oboe Cto in C, Op. 9, #4 (Winschermann).

5:06/WQXR-AM/FM—Berwald: Bajadarfesten.

6:00/WNCN—Ravel: La Valse (Karajan).

6:30/WNYC—Turina: Danzas Fantasticas (Ansermet).

7:00/WNCN—Wolf: Lieder (Schwarzkopf, Moore).

8:00/WNCN—Lalande: Symphonies for the King's Supper (Colombo).

WNYC—Mendelssohn: Sextet, Op. 110 (Kang, Nickrenz, Kashkashian, Eddy, Vandemark, Brown).

8:06/WQXR-AM/FM—Shostakovich: Sym #3, Op. 20.

10:00/WNCN—Strauss: Metamorphosen for 23 String Instruments (Furtwängler).

11:00/WNCN—Mozart: Qnt for Piano & Winds in E-Flat (Serkin, Stoltzman, Vogel, Routch, Douglas).

WNYC—Albeniz: Iberia, Book 4 (Block).

Fri., Dec. 10

2:06/WQXR-AM/FM—Bartok: Violin Cto #2.

3:00/WNCN—Haydn: Sym #82 in C, "Bear" (Vaughan).

WNYC—Haba: The Mother.

4:00/WNCN—Schumann: Fantasiestücke for Clarinet & Piano, Op. 73 (Hollinger, Brendel).

5:00/WNCN—Telemann: Water Music (Marriner).

5:06/WQXR-AM/FM—Villa-Lobos: Suite Populair Brasilienne: Schottisch-Choro.

6:00/WNCN—Vivaldi: Cto for 2 Guitars in C (Presti, Lagoya/Redel).

7:00/WNCN—Gould: Fall River Legend (Gould).

7:30/WNYC—Massenet: Cendrillon (Greenawald, Welting, Wallis, Forrester, Erickson, Rice, Gramm/Bernardi).

8:06/WQXR-AM/FM—Franck: Sym in d.

9:00/WNCN—Moszkowski: Suite, Op. 71 (Faiella, Fifer, Finclair, Sortomme, Levin).

9:06/WQXR-AM/FM—Brahms: Sym #3 in F, Op. 90 (Ormandy).

11:00/WNCN—Ries: Piano, Clarinet & Cello Trio in B-Flat, Op. 28, "Grand Trio" (Hoogland, Honingh, Bylsma).

Sat., Dec. 11

10:00 a.m./WNCN—Poulenc: Model Animals (Prêtre).

10:06 a.m./WQXR-AM/FM—Purcell: Trumpet Sonata #1 in D.

11:00 a.m./WNCN—Grieg: Norwegian Dances, Op. 35 (Gould).

12:00/WNCN—Vivaldi: Cto for 2 Lutes & String Orch in G (Scheit/Seipenbusch).

WNYC—Mahler: Sym #9 in D (Karajan).

12:06/WQXR-AM/FM—Bach: Cto #3 in c for 2 Harpsichords & Strings.

1:00/WNCN—Bach: Two Part Inventions (Malcolm).

1:30/WQXR-AM/FM—Poulenc: Le Mamelles de Tiresias (Rosenthal).

2:00/WNYC—Bernstein: 2 Meditations from "Mass" (Bernstein).

3:00/WNCN—Beethoven: Country Dances for Orch, Op. 141 (Angerer).

4:00/WNCN—Shostakovich: Viola & Piano Sonata, Op. 147 (Druzhinin, Muntyan).

5:00/WNCN—Wagner: Parsifal: Prelude to Act 1 (Furtwängler).

5:06/WQXR-AM/FM—Auber: Overture from Manon Lescaut.

6:00/WNCN—Ornstein: Sonata #4 (Verbit).

6:30/WNYC—Schubert: Sabbath Song.

7:00/WNCN—Kodaly: Hungarian Rondo (Dorati).

9:00/WNCN—Strauss: Ariadne auf Naxos, Op. 60 (Grist, Troyanos, Thomas, Unger, Fischer-Dieskau/Böhm).

9:06/WQXR-AM/FM—Mahler: Sym #5 (Dorati).

Sun., Dec. 12

10:00 a.m./WNCN—Rodrigo: Sonata a la Española (Romero).

10:06 a.m./WQXR-AM/FM—Debussy: Qt in g, Op. 10.

11:00 a.m./WNCN—Chopin: Rondo for Piano & Orch, Op. 14, "Krakowiak" (Simon/Beissel).

12:00/WNCN—Cherubini: Qt #5 in F (Melos Qt of Stuttgart).

12:06/WQXR-AM/FM—Music in Stockholm.

1:00/WNCN—Bach: Cantata "Wir danken dir, Gott": Sinfonia (Leinsdorf).

3:00/WNCN—Handel: The Messiah (Schwarz). Live broadcast.

3:06/WQXR-AM/FM—Mahler: Kindertotenlieder (Ludwig/Mehta).

5:00/WNCN—Liszt: Légendes: St. François de Paule marchant sur les flots (Kempff).

5:06/WQXR-AM/FM—Jessye Norman, soprano, featured guest.

6:00/WNCN—Berlioz: Reverie et Caprice for Violin & Orch, Op. 8 (Grumiaux/de Waart).

WNYC—Schubert: Songs to Goethe texts (Prey, Deutsch).

7:00/WNCN—Dvorák: Sym #7 in d, Op. 70 (Giulini).

7:06/WQXR-AM/FM—Schubert: Allegretto in c.

8:00/WNYC—Debussy: Printemps (Zinman).

8:06/WQXR-AM/FM—Bizet: The Pearl Fishers.

10:00/WNCN—Haydn: Qt in B-Flat, Op. 76, #4, "Sunrise" (Prague String Qt).

WNYC—Monteverdi: Excerpts from Orfeo (McGlaughlin).

Mon., Dec. 13

2:06/WQXR-AM/FM—Hovhaness: The Mysterious Mountain.

3:00/WNCN—Scriabin: Etudes, Op. 8, #11; Op. 42, #5 (Horowitz).

4:00/WNCN—Barber: Medea's Meditation & Dance of Vengeance, Op. 23a (Schippers).

5:00/WNCN—Berg: Piano Sonata, Op. 1, #1 (Barenboim).

5:06/WQXR-AM/FM—Bach: "What Tho' the World Be Full of Sin" from Cantata #80.

6:00/WNCN—Mozart: Piano Qnt in E-Flat (Gieseking).

6:30/WNYC—Honegger: Sym #5, "Di tre re" (Baudo).

7:00/WNCN—Delibes: Coppélia: Ballet Suite (Golschmann).

8:00/WNCN—Rachmaninoff: Russian Rhapsody (Ashkenazy, Previn).

WNYC—Weill: Der Ozeanflug (Fuchs).

8:06/WQXR-AM/FM—Purcell: Suite from Dido & Aeneas.

9:06/WQXR-AM/FM—Mozart: Piano Cto #24 in c (Previn).

11:00/WNYC—Webern: Cantata #2, Op. 31 (Lukomska/Boulez).

Tues., Dec. 14

2:06/WQXR-AM/FM—Bernstein: Symphonic Suite from On the Waterfront.

3:00/WNCN—Poulenc: Cto for Organ, Strings & Timpani in g (Duruflé/Prêtre).

WNYC—Gilbert & Sullivan: The Gondoliers.

4:00/WNCN—Bartók: Four Pieces for Orch, Op. 12 (Ormandy).

5:00/WNCN—Berwald: Piano Cto in D (Westerberg).

5:06/WQXR-AM/FM—Strauss: Waltz Scene from Intermezzo.

6:00/WNCN—Saint-Saëns: Sym #2 in a, Op. 55 (Martinon).

6:30/WNYC—Carter: Ballet Suite from The Minotaur (Hanson).

7:00/WNCN—Boieldieu: La Dame Blanche: Viens, gentille dame (Wunderlich).

8:00/WNCN—Monteverdi: Gloria in excelsis Deo (Jurgens).

WNYC—Foss: String Qt (Columbia Qt).

9:06/WQXR-AM/FM—Rameau: Le Temple de la Glorie, Suite #2.

11:00/WNYC—Carter: Sonata for Flute, Oboe, Cello & Harpsichord (Sollberger, Kushkin, Sherry, Jacobs).

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS	
B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sea bass seviche with avocado, crisp roast duckling with New York State peach sauce, poached Atlantic halibut with American caviar and saffron cream. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

HANG ZHOU LOU—68 E. Broadway, 925-5144. Casual. Shanghai-Hunan-Szechuan. Spcls: chef Yee's special lobster, steamed whole fish. Res. sug. Open daily 11:30-10. **(I)** MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. soft shell crabs, roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat..Valet parking. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M-E).** AE, CB, DC, MC, V.

TWO ELEVEN—211 W. Broadway, at Franklin St., 925-7202. Casual. American-Nouvelle. Spcls: insalata di mare, cucumber soup, steak au poivre, filet of sole grenobloise. Res. sug. Open daily noon-2 a.m. **(I).** AE.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** *Wine cellar setting. 7-course* D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(M)** AE.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard de boeuf au poivre vert. Res. sug. D Mon.-Sat. 6-11, Sun. 5-10. Complete D. **(M)** AE, MC, V.

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11, Sat. to midnight, Sun. 1-10. Child's D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete D. Piano nightly. Free D parking. Closed Sun. **(M)** AE, CB, DC, V.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

HAVANA VILLAGE—68 Fifth Ave., at 13th St., 255-3699. *Dress opt. Cuban. Spcls: black bean soup,* paella à la Valenciana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Wed. 5-midnight, Thurs. to 2 a.m., Fri.-Sat. 4-4 a.m., Sun. 4-2. Dancing and ent. Thurs-Sun. **(I)** AE, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 *MacDougal* St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

ONE FIFTH—1 Fifth Ave., 260-3434. Restoration of Caronia dining room. Casual. Continental. Spcls: sautéed shrimp with mango sauce, rack of lamb for two. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Br Sun. 11-4:30. Clam bar, cafe with piano. **(M)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 *Thompson* St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. **(M)** AE.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. American-Nouvelle. Spcls: roquefort beignets with apple purée, chicken with two mustards, grilled marinated quail with fresh sage. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pèsce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

WEST 4TH STREET SALOON—174 W. 4th St., 255-0518. Casual. American-Continental. Spcls: Greek salad, tortellini crema, double pork chops. Res. sug. L Mon.-Sat. 11-5. D daily 5-midnight. S Sun.-Thurs. to 2 a.m., Fri.-Sat. to 3 a.m. Ent. Br Sun. 11-5. Private parties. **(M)** AE, CB, DC.

14th-42nd Streets, East Side

THE ARARAT—4 E. 36th St., 686-4622. Casual. Armenian-Middle Eastern. Spcls: shish kebab, lamb steak. L Mon.-Sat. noon-4. D Mon.-Sat. 4-10, Sun to 9. Table d'hôte. **(I)** AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. **(M)** AE, MC, V.

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RESTAURANT DIRECTORY

CAFE SOCIETY—43 E. 20th St., 673-8885. Casual. Nouvelle cuisine. Spcls: sautéed crab in a sweet potato basket, grilled tournedos of beef in lobster butter sauce, baked red snapper in phyllo pastry. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-11. Closed Sat.-Sun. except for private parties. **(M)** AE.

DOMENICO'S RESTAURANT—120 E. 40th St., 682-0310. Dress opt. Northern Italian. Spcls: veal piccata, red snapper marichiaro, swordfish arreganata. Res. nec. Open Mon.-Fri. noon-10:30, Sat. from 5. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(I-M)** AE, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MARMALADE PARK—222 E. 39th St., 687-7803/4. Dress opt. Continental. Res. sug. L Mon.-Sat. 5-11:45, Sun. to 9. Br Sun. noon-5. Outdoor garden. **(M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced-rate parking in bldg. **(I-M)** AE, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. American-Continental. Spcls: salads, fettuccine, fresh fish, spareribs. Open Sun.-Fri. noon-11:30, Sat. to 12:30. Br Sat.-Sun. noon-4. Bar open til 1 a.m. Live jazz Sat. **(I-M)** AE, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

A QUIET LITTLE TABLE IN THE CORNER—237 Madison Ave., at 37th St., in the Executive Hotel, 685-7160. Casual. American-Continental. Spcls: sirloin steak, coconut shrimp in beer batter, seafood. Res. sug. L Mon.-Fri. 11:30-5. D Mon. 5-midnight, Tues.-Thurs. to 1, Fri.-Sat. to 2. Pianist Mon.-Sat. from 5. Closed Sun. **(M)** AE, CB, DC, MC, V.

ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SABRINA'S—106 E. 19th St., 477-6220. Casual. Italian. Spcls: lasagna verdi al forno, chicken Sabrina, shrimp Giuseppe. Res. sug. L Mon.-Fri. 11-4. D daily 4-10:45. Br Sat.-Sun. 11:30-4. **(I)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. **(I-M)** AE, DC.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). **(I)** AE, MC, V.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Sun.-Thurs. 4-9, Fri.-Sat. 4-11 p.m. **(I-M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scaloppine francaise. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

MORAN'S CHELSEA SEAFOOD—146 Tenth Ave., at 19th St., 989-9225. Casual. Irish-Seafood. Spcls: Connemara stuffed sole, salmon in Galway dill sauce, live lobster tank. Res. sug. Open daily noon-midnight. **(I-M)** AE, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

SAN REMO WEST—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

TOLEDO—55 W. 35th St., 947-1350. Casual. Spanish. Spcls: zaruela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.-Sat. noon-10. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. from 5. Shoppers spcl. D 5:30-7:15. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

BEIJING PAVILION—220 E. 46th St., 661-8275. Dress opt. Mandarin-Szechuan. Spcls: Peking duck, sauteed prawns with shanpung sauce, kirin fish Peking style. Res. nec. L daily noon-3. D daily 3-11. Private parties for 140. **(M)** AE, CB, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecôte Cafe de Paris, red snapper au sel. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-11:30, Sat.-Sun. 5:30-midnight. **(M)** AE, CB, DC, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, ribs. Res, sug. L Mon.-Fri. 11:30-3:30. D Mon.-Fri. 3:30-11, Sat. to 11:30, Sun. 3-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. **(M)** AE, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: *soup, salad, fondue, sandwiches,* cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 5. Br Sun. 11:30-4. D Sun. 5-11. **(I)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

THE COMMON GOOD—304 E. 48th St., 935-9840. Casual. American-Continental. Spcls: oriental sesame chicken, Texas barbecue ribs, Louisiana shrimp fry. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Bar til 3 a.m. Ent. nightly. **(I-M)** AE.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (*slight cover*). *D Mon.-Sat. 5-11:30 (cover).* Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

JIMMY'S 46—148 E. 46th St., 986-4676. Dress opt. Continental. Spcls: steak suprême, mixed seafood platter, veal masala, lamb chops. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-11, Sat. from 4. Private parties for 55. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOYCE'S—948 Second Ave., at 50th St., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. **(M)** AE, CB, DC, MC, V.

KAMEHACHI—14 E. 47th St., 765-4737. Casual. Japanese. Spcls: sushi, tempura, yakitori. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Fri. 5:30-11, Sat. to 10. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

KENNY'S STEAK PUB—565 Lexington Ave., bet. 50th & 51st Sts., 355-0666. Casual. American. Spcls: steak, chops, lobster tail. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sautéed breast of quail with duck liver pâté, fresh braised salmon in lemon butter with endives, oysters with champagne vinegar and lemon. Res. sug. L Mon.-Fri. 11:30-3. *D Mon.-Sat. 6-11:30.* Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5. Complete L. **(M-E)** AE, CB, DC.

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Casual. French. Spcls: rack of lamb, duckling montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat. 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. *Jacket required. French. Spcls: canard à* l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern-Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, médaillons de veau aux girolles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. *noon-3.* D Mon.-Sat. 6-1 *a.m.* Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod . B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(I)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, *minced squab soup in bamboo container.* Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRESS BOX—139 E. 45th St., 697-4734. Dress opt. American-Continental. Spcls: steak, seafood, veal. Res. sug. Open Mon.-Fri. 11:30 a.m.-10 p.m. Private parties. Free D parking. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

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SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(I)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, incl. salad bar, shrimp beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. Child's D **Also 44th St. & Broadway,** 398-1910. L Mon.-Sat from 11:30. D Mon.-Sat. from 3, Sun. from noon. **45th St. & Eighth Ave.,** 581-0500. L Wed., Fri., & Sat 11:30-3:30. D Mon.-Sat. from 4, Sun. from 1. **(I-M** AE, DC, MC, V

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon. Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M)** AE, CB, DC, MC, V

BILL HONG'S—133 W. 52nd St., 581-6730. Dress opt. Cantonese. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-12:30 a.m., Fri.-Sat. to 1:30, Sun 2-12:30 a.m. **(M)** AE, CB, DC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

DISH OF SALT—133 W. 47th St., 921-4242. Jacket required. Cantonese. Spcls: Peking duck, orange steak, blossom flounder. Res. nec. L daily noon-3. D daily 3-midnight. Pianist Neil Wolfe Tues.-Sat. Private parties for 50-400. **(M)** AE, DC.

DU MIDI—311 W. 48th St., 582-6689/974-9097. Casual. French. L Tues.-Sat. noon-2:30. D Tues.-Sat. 3-11:30. Pre-theater D 5-9. Closed Sun. & Mon. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(I-M)** AE, CB, DC, MC, V.

FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish-Mexican. Spcls: paella â la Valenciana, mariscada bilbaina, Mexican combination. Res. sug. Open daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St. 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

IL GATTOPARDO—45/49 W. 56th St., 586-3978. Dress opt. Italian. Spcls: chicken Gattopardo, red snapper livornese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Closed Sun. **(M)** AE, CB, DC, V.

IROHA—731 Seventh Ave., bet. 48th & 49th Sts., 398-9049. Casual. Japanese. Spcls: sushi, sukiyaki, tempura. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:45, Sat.-Sun. noon-11:45. **(I-M)** AE, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK'S EPICURE—344 W. 46th St., 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatine with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, Sun. 4-8. Complete D. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

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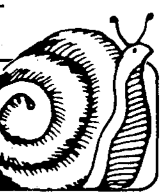

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KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: boeuf bouilli, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

POOR RICHARDS—39 W. 53rd St., 581-5472. Casual. American. Spcls: steak magic, chicken & ribs, salads. Open Mon.-Fri. 11:30-8:30. Private parties. **(I)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D *Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows* Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

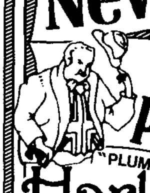
RAINIER'S—811 *Seventh Ave., at 52nd St., in Sheraton Centre Hotel,* 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Ann Hampton Callaway Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

ROMEO SALTA—30 W. 56th St., 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.-Sat. noon-11:30. Private parties for 60. Closed Sun. **(E)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Continental. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi:** Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-3. After-theater S Mon.-Sat. to 12:30, Sun. to 11. Parties. **(M)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.



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STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIX'S—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

BEEFSTEAK CHARLIE'S—968 Third Ave., at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued ribs, incl. salad bar, shrimp, beer; wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Sun.-Wed. 3:30-10, Thurs. to 10:30, Fri.-Sat. to midnight. **(I)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: chateaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

COPENHAGEN—68 W. 58th St., 688-3690. Dress opt. Scandinavian cuisine. Authentic smorgasbord. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Fri. 5-11, Sat. from 4. Closed Sun. & holidays. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

THE GALLERY—1063 First Ave., at 58th St., 759-4200. Casual. American-French. Spcls: breast of duckling with blackcurrent, escalope of salmon with sauce pernod and fresh dill, grilled rack of lamb with sage and thyme. Res. sug. L Mon.-Fri. noon-3:30. D daily 6-11. Br Sun. noon-3:30. Private parties for 50. **(M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

INDIGO—41 E. 58th St., 308-4788. Jacket required. Continental. Spcls: Dover sole meunière, chicken curry, veal paillard. Res. sug. D Mon.-Sat. 7:30-2 a.m. Complete D. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Cabaret nightly. **(I)** AE, MC, V.

NEARY'S PUB—358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. **(M)** AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK PLACE—39 E. 58th St., 750-9700. Jacket required. American-Continental. Spcls: shrimp à la Park Place, rack of lamb, veal marsala. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-midnight. Pianist 6:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA ESPANA—130 W. 58th St., 757-6434. Casual. Spanish. Spcls: pollo al ajillo, veal Sevilliana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(M)** MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Robin Halpin Trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Room:** Dress opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. **(M)** AE, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

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RESTAURANT DIRECTORY

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRATTORIA PINO—981 Third Ave., at 59th St., 688-3817. Casual. Italian. Spcls: pasta, Italian pizza, stuffed artichoke hearts. Open Mon.-Thurs. 11:30 *a.m.-11 p.m., Fri.-Sat. to 11:30, Sun. 1-11.* **(I)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: presse de sole Frères Troisgros, chausson de grenouille au cresson, filet d'agneau en croûte. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Private parties for 36. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 *Third Ave., at 87th St.,* 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. *noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to* 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. *Spcls: striped bass in phyllo, herbed rack of lamb,* couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BAUMER & CROOKS—1649 Third Ave., bet. 92nd & 93rd Sts., 831-8301. Casual. American-Italian. Spcls: marinated leg of lamb, broiled Norwegian salmon, cheddar cheese chicken pot-pie. Res. sug. D Mon.-Thurs. 5-11, Fri.-Sun. to midnight. Private parties. **(M)** AE, MC, V.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. L Tues.-Fri. noon-3. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. **(M)** AE, DC, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Ronny Whyte Duo Tues.-Sat. from 8:30. **(M-E)** AE, DC.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

FOO CHOW—1278 Third Ave., bet. 73rd & 74th Sts., 861-4350. Casual. Mandarin-Szechuan-Hunan-Cantonese dishes. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1, Sun. 1-midnight. House D. **(I-M)** AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

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LE COUP DE FUSIL—160 E. 64th St., 751-9110. Dress opt. Nouvelle cuisine. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11:30. Closed Sun. **(M-E)** AE, DC, MC, V.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, bouillabaisse, cotelettes d'agneau Provencal. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(E)** No Credit Cards.

LE RESTAURANT—540 Park Ave., at 61st St., in the Regency Hotel, 759-4100. Jacket required. Continental. Spcls: roast quail grand veneur, mousse of pike and salmon, médaillon of veal with shallots. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30, Sun. to 10. Br Sun. noon-3:30. Complete L & D. **(E)** AE, CB, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MALCA'S—175 E. 83rd St., 879-8865. Casual. French-Moroccan. Spcls: l'escalope de ris de veau maréchal, la poularde poelée beau sejour, couscous. D Mon.-Sat. 5-2 a.m., Sun. to midnight. Pianist Fri.-Sat. **(M-E)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon. 6-midnight, Tues.-Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: steamed mussels, poached fillet of sole with pesto sauce, escalope of veal stuffed with spinach & cheese, pears in beaujolais. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

OSCARS SALT OF THE SEA—1155 Third Ave., bet. 67th & 68th Sts., 879-1199. Casual. American-Seafood. Spcls: broiled stuffed lobster, fresh shellfish, poached salmon. L daily 11:30-4. D Sun.-Thurs. 4-10:45, Fri.-Sat. to 11:45. Complete L & D. **(I-M)** AE, MC, V.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

RASCALS—1284 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-4 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.-Sun. 11-4. Complete L & D. **(I-M)** AE, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

ZUCCHINI—1336 First Ave., bet. 71st & 72nd Sts., 249-0559. Casual. Vegetarian. Spcls: ratatouille casserole, steamed garden vegetables, soups, salads. Res. sug. L daily 11-5. D daily 5-11. Private parties for 60. **(I)** AE, MC, V.

Above 60th Street, West Side

AESOP'S TABLE—2787 Broadway, at 107th St., 662-0083. Casual. Greek. Spcls: lamb hunter style, moussaka, broiled fresh fish. Res. sug. Open Tues.-Sun. 11:30 a.m.-11:30 p.m. Private parties for 15-70. Closed Mon. **(I)** MC, V.

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—68th St. & Broadway, 787-2500. Casual. American. Spcls: steaks, barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

CAFE ELYSEE—200 W. 70th St., 787-7399. Casual. French. Spcls: filet mignon with green peppercorns, poached scallops with vegetables, minced sole with fresh pasta and foie gras, saddle of lamb. Res. sug. D Mon.-Sat. 5:45-12:30. Bar til 1:30. **(M)** AE.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. **(I)** AE, MC, V.

PEKING DUCK HOUSE WEST—199 Amsterdam Ave., at 69th St., 799-5457. Casual. Peking. Spcls: Peking duck, homemade noodles, fried spareribs with honey. Res. sug. Open Mon.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Private parties for 200. **(I)** AE, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11-4:30. Enclosed sidewalk cafe. **(M)** AE, CB, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also **2133 Ralph Ave.** at Georgetown Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1. D incl. salad bar; shrimp, beer, wine, or sangria; and baked potato. Child's D. **Bayridge** Third Ave. & 96th St., 745-6200. Beef, chicken, & seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. free salad bar; shrimp; unlimited beer, wine, or sangria; baked potato. Child's D. **(I-M)** AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

TOP OF THE CRESCENT—450 87th St., 748-6667. Jacket required. Continental. Spcls: veal francais, chicken cardinale, filet of sole meunière. Res. nec. D Tues.-Sat. 5:30-midnight, Sun. 1:30-9. Early bird D 5:30-7:30. Ent. Closed Mon. **(M)** AE, CB, DC, MC, V.

Queens

BEEFSTEAK CHARLIE'S—Flushing, 3122 Farrington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. salad bar; shrimp; beer, wine, or sangria. Child's D. **Forest Hills** 1 Station Square., at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1. D incl. salad bar; shrimp; beer, wine, or sangria. Spcl. child's D. **Bellerose** 248-15 Union Tpke. Open 7 days. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11, Sun. 1-9:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

EL INCA—Jackson Heights, 85-01 Roosevelt Ave., 672-7756. Jacket required. Spanish-Continental. Spcls: paella Valencianna, Ecuadorian rice, seafood casserole. Res. sug. Open Mon.-Fri. noon-midnight, Sat. 1 p.m.-3:30 a.m., Sun. to 1 a.m. Private parties. Ent. nightly. **(M)** AE, CB, DC, MC, V.

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. **(I)** AE, DC, V.

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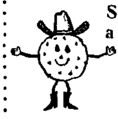

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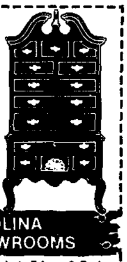

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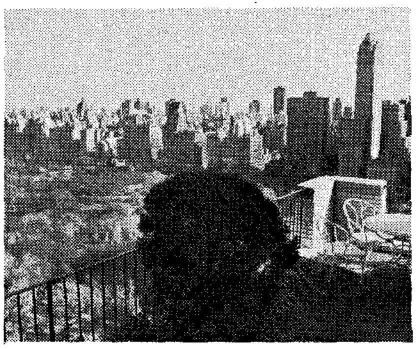

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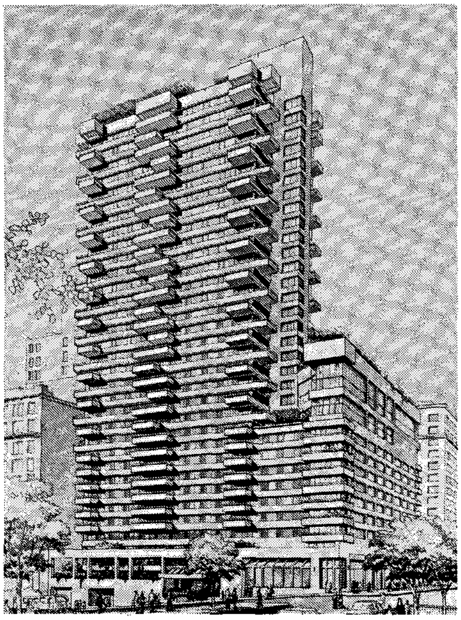

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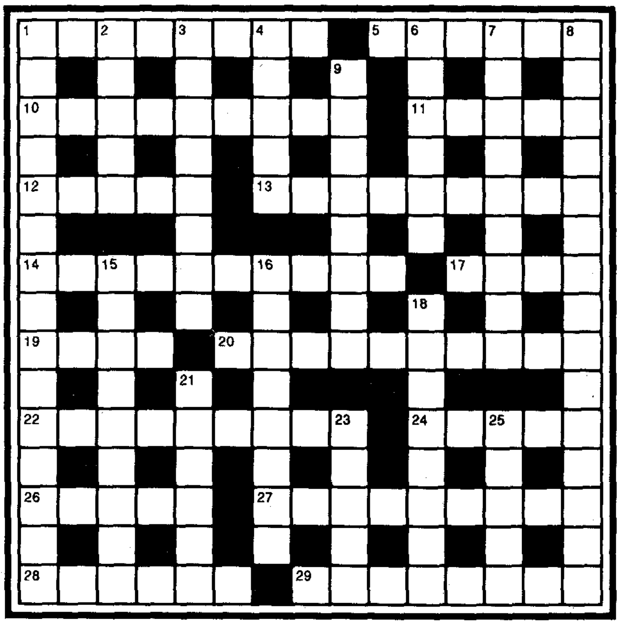
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Taking a bow and making it sound like a guitar? (8)
5 Plods around with cricket gear. (6)
10 Decoration for Navy men in a spot. (9)
11 Standard degree in Italy. (5)
12 Alert the warning device. (5)
13 Flower containers for making soup? (9)
14 Relatively illustrious usurer? (5-5)
17 Cereal causing pain down below. (4)
19 Breed in the back. (4)
20 They always behave offensively. (10)
22 Tender passage from a book. (9)
24 Place in the earth—between a part of certain territory. (5)
26 Make ashamed of a heavy blow. (5)
27 Additional sweetness from the sugar bowl. (5, 4)
28 They go out on stage. (6)
29 Evaluates ship, note, caught among fools! (8)



Down

1 London centre celebrating a famous battle, old-fashioned in views. (9, 6)
2 Subtle pervasive quality of a wanderer apparently. (5)
3 Maker of thin mugs and barrels. (8)
4 Requirements and wants. (5)
6 O.K.—tape of an American town is here. (6)
7 Traveller who seems to spoil the company game! (5, 4)
8 The standard for all Americans. (5, 3, 7)
9 Walker with a transatlantic pushchair? (8)
15 Bring off conversion to gas. (9)
16 Sing with glee, perhaps, in light dressing gowns! (8)
18 Inhale like a criminal at sea. (8)
21 Track an Afghan tribesman. (6)
23 Sounds of comments. (5)
25 Journeys to a town in France. (5)

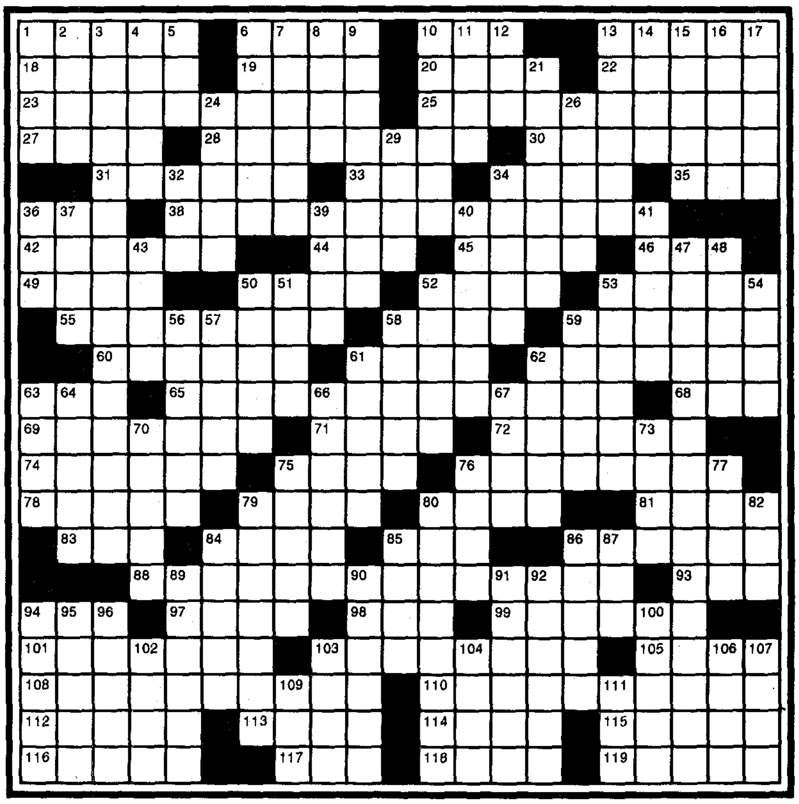
'RETROSPECTIVE '82':'CUE' CROSSWORD/ By Maura B. Jacobson

Across

1 With regard to
6 Cigarfish
10 Air-rifle ammo
13 Enola Gay's cargo
18 Katanga, today
19 Musical Porter
20 Skater Heiden
22 Chief port of Italy
23 Theater razed, '82
25 Derby winner, '82
27 Big laughs: slang
28 Fragrant
30 Morally pure
31 —— the altar (jilted)
33 Writer Yutang
34 S. Afr. village
35 Oolong or pekoe
36 Hagen
38 Marathon winner, '82
42 —— Botticelli
44 Males
45 Source of poi
46 N.Y. timely letters
49 Wingate of WWII
50 Footless creature
52 Superman's love
53 Arab emirate
55 Loots
58 Neighbor of Ky.
59 Uncivil toward
60 Planting device
61 Ore store
62 "Wapshot" novelist
63 Bad, in Burgundy
65 Literature Nobelist, '82
68 After brew or crock
69 Moorish kettledrums
71 Affirmative voters
72 North on the I.R.T.
74 Chopin waltz
75 "Don't Fence ——"
76 Acidy quality
78 Disorient
79 Home of Baylor U.
80 Lone Ranger's shout
81 Espy
83 That: Sp.
84 —— colada
85 Scottish "not in"
86 Opposite of veto
88 Italy's triumph, '82
93 Sense of pitch
94 For each
97 —— -poly
98 Fixed in place
99 Of direct ancestry
101 Cupids
103 Wife of Odysseus
105 Straight beam
108 Popular pastime, '82
110 European in the news, '82
112 A Saarinen
113 Japanese ship
114 Mies van der ——
115 "Able was —— saw Elba"
116 Thickly populated
117 Type of tent
118 River of Flanders
119 "—— Sal"

Down

1 Covered with soot
2 Mets' home grounds
3 Place in the news, '82
4 Needing to diet
5 Wasn't colorfast
6 Egyptian amulet
7 Prairie wolf
8 Turkish flag
9 Removed brine
10 Gets going
11 Bric-a- ——
12 Command to Fido
13 Items on the docket
14 Company in the news, '82
15 Start of an attack
16 Four-legged hat rack
17 Wood for rafts
21 Oscar-winning pair, '82
24 "Little Iodine" cartoonist
26 Nitrogen compound
29 Madre's brothers
32 Miles away
34 Massacred
36 G.I. club
37 Canvas cover, informally
39 Greek letters
40 Rueful one
41 Aptly-named author
43 Cross out
47 Big-money movie man, '82
48 Spud
50 Antiquing devices
51 Familiar coffeepot
52 Grammy winner, '82, and namesakes
53 First Philippine president
54 Actor Calhoun
56 Ambassador
57 Allan- —— (Robin Hood follower)
58 Shakespearean Greek
59 Scarlett's third
61 Successful candidate, '82
62 Copper: prefix
63 Doll's cry
64 "There is —— in the affairs. . ."
66 Medicinal plant
67 Pier
70 Composer Hans von ——
73 Sunset direction
75 Irving Berlin song
76 Former Yugoslav leader
77 Parlor sight
79 Royal newcomer, '82
80 Inn
82 Son of Odin
84 Fork feature
85 Dentist's request
86 Extend an option
87 Exist
89 Baltimore bird
90 Depletes
91 Helmetlike hat
92 Code
94 Laid down asphalt
95 Rousseau classic
96 "Thinker" sculptor
100 Choreographer Alvin
102 Tony winner, '82
103 Inca's land
104 Some born in August
106 Out on the deep
107 Track section
109 Driver's reference
111 Intention



Solutions to last week's puzzles appear on page 132.

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